

AUGUST

APOLLO

1953

the Magazine of the Arts for
Connoisseurs and Collectors

LONDON

NEW YORK



Rare Model of a Dog, in natural colours, the shaped base painted with three sprays of flowers.

In the possession of Tilley & Co. (Antiques) Ltd., 2 Symons Street, Sloane Square, Chelsea, S.W.3

THREE SHILLINGS AND SIXPENCE

75 CENTS



LORIES LTD.

Established 1912

89b WIGMORE STREET, LONDON, W.1

Telephone: WEL. 7077

Telegrams: ANTIQUISTS, WESDO LONDON

Cables: LORIES, LONDON



A Collection of Old Pastille Burners made at the Rockingham, Spode, Derby, Worcester and French factories.
Circa 1795-1820. In unrestored condition.

We are always anxious to purchase similar examples

APOLLO

APOLLO

THE MAGAZINE OF THE ARTS FOR CONNOISSEURS AND COLLECTORS

10 VIGO STREET, REGENT STREET, LONDON, W.1. Tel.: MAYFAIR 3021

Price: 3s. 6d. U.S.A. 75 cents.

Subscription Rates: 50s. per annum; U.S.A. \$7

CONTENTS

Articles appearing in APOLLO Magazine are the copyright of Apollo Magazine Ltd. Reproduction in whole or in part without previous consent is forbidden.

Vol. LVIII No. 342

August, 1953

Current Shows and Comments. By PERSPEX	31
William Stephens: China Painter. I—An End to Speculation. By F. SEVERNE MACKENNA	34
Discovery of a Bonington Pencil Sketch. A Collector's Rare Find. By HENRY C. HALL	37
Impressionist Paintings in Glasgow. By ALEC STURROCK	40
Albert Gleizes. By RUSSELL WARREN HOWE	43
Some XVIIth-Century Engravers—John Hall, William Ryland and Matthew Liart, and their Connection with York House, Battersea. By CYRIL COOK	45
Relic of an English Queen. By JONATHAN LEE	49
Events in Paris	51
Irish Dish Rings. By G. BERNARD HUGHES	52
Letters to the Editor	53
The Library Shelf. Modern First Editions: Some Anomalies and Suggestions. By RUPERT CROFT-COOKE	54
A Musical Controversy	56
Events in Holland	57
Sale Room Notes and Prices. By Bricoleur	58

DUITS

LTD.

Finest examples of 17th century Dutch Masters

6 DUKE STREET, ST. JAMES'S, LONDON, S.W.1

Telephone: Whitehall 7440

Valuations for Insurance and Probate undertaken

1734

JEAN-HENRI RIESENER

1806

Ébéniste du Roi

IT is always of the utmost importance academically when many of the most important facts in the life of a great master craftsman are known in precise detail. The student, in particular, seeks knowledge of what influenced the master to adopt certain individual styles; what were the characteristics of his executed work; and something of the historical events of his time.

Fortunately, a great deal is known of the great Riesener. It is essential to know that he was born at Gladbeck on July 4th, 1734, the son of Johan Herman Riesener, gentleman usher to the Justices of Cologne. When still young he went to Paris and became apprenticed to Jean-François Oeben, a Parisian ébéniste of German extraction. At first, further study of Riesener's life is complicated by the existence of another contemporary Paris ébéniste, Simon Oeben, or Hobenne.

But the picture automatically unravels itself when, on the death of both masters, we find le jeune Riesener marrying la dame veuve Oeben, wife of Jean-François, in 1768. A clear picture is thereafter revealed on the production of the celebrated "Grand Bureau du Roi" This was begun by Oeben and young Riesener in 1760 in collaboration with sculptors Duplessis, Winant and Hervey. In 1763, before the bureau was completed, Oeben died. Madame Oeben then appointed Riesener to take charge of the business in 1768 and the masterpiece was delivered in 1769. In consequence of Oeben's death it bore Riesener's signature alone.

This great piece is now in the Louvre. It bears all the characteristics of Riesener and is probably more completely French than anything that he ever produced: simple grace of outline and beauty of decorative bronzes. It was indeed typical of the transitional period, when French ébénistes were still enjoying the heritage bequeathed by

Louis XIV's masters, and when the enthusiasm of the exponents of *rocaille* was being tempered by the wisdom that came from study of the antique.

But Riesener was soon to abandon the traditions of Cressent and Jacques Caffieri for the style patronised by Madame du Barry. In his Bureau in the Mobilier National, produced in 1777, he achieved the simple yet accurate grace of line which found such infinite favour not only in court circles but also with the many imitators of his style.

Yet a melancholy note is introduced into the later years of Riesener's astonishing career. He could never fully appreciate the overthrow of the French noblesse. He even, ineffectually, bought back some of his own work at the sales of the Royal effects. His fortune (between 1774 and 1784 he supplied the Crown with furniture to the value of 938,000 livres) had dwindled to nothing: and he died on January 6th, 1806, at the age of 71 at No. 2, Rue St. Honoré, in comparative poverty.

Consider, therefore, a few of the exquisite examples of his work extant to-day; the *grand bureau en marqueterie*, executed in 1769 for King Stanislas Leczynski II of Poland and the *secrétaire à abattant* made for Queen Marie Antoinette's use at Versailles (both in the Wallace Collection); Louis XVI's *grande commode en marqueterie* (Musée Condé à Chantilly); and, in the English Royal Collections at Windsor, his celebrated "Provence" Jewel-Cabinet and the superb *commode* made in 1774 for Louis XVI's bedchamber as a temporary furnishing.

It is small wonder that Comte François de Salverte, in *Les Ébénistes des XVIII^e Siècle*, described Jean-Henri Riesener as "le plus grand ébéniste de son époque."

GEOFFREY HARMSWORTH,
F.S.A.



J.-H. Riesener's *Secrétaire à Abattant*. Made for Queen Marie Antoinette's use at Versailles. Reproduced by permission of the Trustees of the Wallace Collection.

Members of
exhibit



The B.A.D.A.
this sign

Issued by The British Antique Dealers' Association Limited, whose members are available to assist and advise the public. A free booklet, giving members' names and addresses, may be obtained on application to The Secretary, The British Antique Dealers' Association Limited, Bank Buildings, 16 St. James's Street, London, S.W.1

CURRENT SHOWS AND COMMENTS

BY
PERSPEX

SUMMER SOLSTICE



THE HUSTINGS, COVENT GARDEN. By WILLIAM HOGARTH AND E. PENNY, R.A.

From the Exhibition "Old Masters of the English School" at the Leger Galleries.

PERSPEX's choice for the Picture of the Month.

THE art galleries of London may be assumed to have returned to the pleasantly even tenor of their ways.

The word "Coronation" has retired to its normal place in our vocabulary, presumably for a rest cure, though a worthily majestic exhibition at Tooth's Galleries is using it and so is the show of the Royal College of Art at the Victoria and Albert Museum, whilst the summer exhibition at the Redfern under this title continues. For the rest, if there is any particular emphasis outside the usual galaxy of English and French painting, it is along a colonial orbit. Alfred Palmer, who became practically a South African artist, has an impressive memorial exhibition at the R. B. A. Galleries; the portraits and decorative paintings by Richard Marientreu, another South African, have been showing at the R. W. S. Galleries; a show of Australian Art is offered by the Arts Council at the New Burlington; whilst the Imperial Institute continues a whole series of Colonial exhibitions.

One of the most attractive exhibitions of the month, however, has been one with a purely native range. At the Whitechapel Art Gallery, with customary enterprise, a loan exhibition has been arranged of Rowlandson's watercolours and drawings and of the coloured engravings of his vitriolic contemporary, James Gillray. In a way this may have been hardly just to Gillray; for the Rowlandsons, which are loaned from Mr. Gilbert Davis's collection, show the artist at his maximum charm and in all his versatility, and not the most exciting set of Gillray's prints can compete with this excellence. The fifty from the collection of Mr. S. G. H. Burger certainly demonstrate what a cartoonist

Gillray was, but they are just too near to the Rowlandsons to have a fair chance. In the work of both men the period is rather cruelly lampooned, though in a different mood; for always Rowlandson laughs uproariously at our universal failings while Gillray castigates individuals with scorpion sarcasm. One aspect of this is that we often need a gloss to our Gillray. What exactly did Pitt, or Fox, or Burke do or say to give point to this or that savage treatment? John Bull grumbling about his starvation by the Government as he consumes a vast meal, set *vis-à-vis* the French *sans-culotte* hungrily gnawing a few sparse onions while he glorifies Liberty, Equality, and Fraternity, scores its point immediately: that situation is still current coin and, even were it not so, is sufficiently impersonal to carry. But the Whig and Tory squabbles of the 1790's, the amorous and quasi-matrimonial adventures of "Prinnie," the crimes and questions of that far day, arouse no excitement. We fall back, therefore, upon the actual technical achievement of the designer-engraver, and find it hard and restless and inevitably crude in colour since the prints were for popular consumption.

Over against so much harshness, alike of political passion and draughtsman's technique, these Rowlandsons in particular have a disarmingly Arcadian air. The taste of the individual collector obviously has much to do with this; and Mr. Davis is not so concerned with Rowlandson the caricaturist, the purveyor of low life and the ill-manners of the time, as with Rowlandson the English watercolourist and exquisite draughtsman. So the scales are weighted on this side, though inevitably the other is represented as it must be

in a selection of one hundred and fifty works. For in his "cloudless, boundless, human view," Rowlandson combined that Rabelaisian gusto for life in the raw on all levels of society which prompted so much of his work.

It is well to be reminded, however, of the range beyond the ugly excesses of eating, drinking, and debauchery: the artist of the tender "Country Folk Resting," of the fine landscape with figures of "In the Tuileries Gardens," the draughtsman of the splendid timber battleships, or of the quiet interior of "The Cock Tavern, Fleet Street," the delightful documentary of "Salvage from a Wreck," with its rendering of coast scenery. In all these works the dainty drawing and slight colour-washes are marvels of economy. Could anybody more effectively indicate the atmospheric perspective of a landscape or the small town scene beyond the lively figures of the crowded foregrounds? Yet how simple his means—the thinning of that always sensitive line, the touch more water to his delicate washes of colour. The broken line of little curves which in some Rowlandson's becomes monotonous to a fault, is not nearly so apparent in this particular section, perhaps not in the whole of Mr. Davis's collection. We meet it more often in the caricaturist vein, though we do get it at Whitechapel in the drawing "The Boxing Match." It is worth recording that Rowlandson, the amoral tolerator of the life of his time in all its aspects, nevertheless implied a Hogarthian criticism of the brutality of prize fighting in at least one series. It is this more sensitive Rowlandson who emerges at Whitechapel and surpasses the robust non-censorious recorder of the foibles and grosser appetites of his fellow beings. There is nowadays a tendency for the pallid aesthetes to hail from their ivory towers the lewd and unlively Rowlandson, and to descant upon his tolerance. That is only one side of the picture, and we may be forgiven for taking this opportunity of emphasising the other.

The XVIIIth and early XIXth century in this more dignified aspect finds solid expression at an exhibition "Old Masters of the English School" at the Leger Galleries. Two large Romneys and three Constable portraits; a particularly fine landscape with figures, "The Haycart," by Francis Wheatley; a strong Gainsborough portrait of "John Purling"; an intimate Morland and a charming Richard Wilson; and that rare and most successful sport in the works of the orientalist George Chinnery, the double portrait of the "Kirkpatrick Children"; are outstanding in a show full of good things. One other picture which demands attention is a large Hogarth, "A View of the Hustings, Covent Garden," left unfinished by him and completed some years after his death by Edward Penny, who was the first Professor of Painting at the Royal Academy. The background is Covent Garden with the church of St. Paul's on the left. The scene and the subject, on this occasion, has been made the occasion for a line of contemporary portraits across the foreground—Fox and Pitt, Dr. Johnson, Garrick, and Kemble, Laurence Sterne, Dr. Hoadly and Hogarth himself among them. This capriccio gives a curious interest to the painting. These known personalities are in a thick impasto of strong colour very different from the almost monotone of the enormous crowd which fills the square and the architectural drawing of the surrounding buildings. The picture, which came from the Earl of Lonsdale's collection, is more remarkable for its interest than for its beauty, but is nevertheless a fascinating last word by Hogarth, and another vivid picture of that British life which he, no less than Rowlandson, has recorded for later generations.

The Constable portraits show how narrowly the artist missed being an accepted portraitist. They are firmly constructed, satisfying works—the male portrait of "Dr. Walker" especially. This was painted in 1818, a little before the family achieved through inheritance that modest fortune which enabled the artist to devote himself almost entirely to the landscape he loved and to dispense with the portraiture where, as his mother had assured him, the money prizes of art awaited him. I find myself, however, accepting



ALBERT BRIDGE, EVENING. By WILLIAM BROOKER.
From "Coronation Fare" at the Arthur Tooth Galleries.

Constable the portraitist without great enthusiasm, despite a modern tendency to admire the greatest artists not for the thing they did greatly but for the performance in some direction where they showed competence, or even something more than competence. He continued to paint one or two portraits each year, but the necessity was past.

The two striking Romneys in this exhibition belong to that summer of 1764 when the artist, fairly newly arrived in London and fast gaining a foothold beside Reynolds and Gainsborough, slaved at his portraiture and economised even on the cost of exhibiting his work in order to save money for his first trip abroad. The two ladies, both from his native part of the North country, are wearing the same dress; a classical style which Romney was to make the rage with the aid of the beauty of Emma Hart. They are, as we could expect from the artist still in his late twenties, a little unsuited in style, but have the sureness and feminine charm which were to make his fortune. A flying start, one would say, for the young man from the North, made with the encouraging help of these ladies from "back home" who were probably tasting the joys of Town.

"Coronation Fare" at Tooth's Gallery brings us nearer our own time (though Richard Wilson's fine picture, "The Alban Hills," takes us well back into the mid-XVIIIth century, and John Crome's impressive "Yarmouth Old Jetty," and a magnificent small Constable come just over into the XIXth). The Constable is especially attractive. It is fascinating to notice how he gives light and movement to his cloud mass by a swift scratch across the surface of the creamy paint, perhaps with the handle point of his brush. Twelve or fourteen years before he made the exact scientific studies of clouds his eye told him precisely the forms of these.

The exhibition brings both English and French painting up to our own time. Courbet using his heavy grey and green rectangular side rock wonderfully in a painting of the "Lake of Geneva"; Corot; Boudin anticipating the Impressionists; Monet fulfilling them; Forain in a typical dramatic law-court scene; Vuillard; Bonnard; this last with that highly amusing early painting of "Deux Chiens Jouant," fierce green and black decoration in a Chinese manner. Among the English artists Stanley Spencer almost parodies himself with "Loveletters," two extremely unattractive young people in uncomfortable attitudes on a very bulbous sofa; Tristram Hillier under whose patterning brush even mud is "turned to favour and to prettiness"; Sickert with "The Mill Pond" of 1915; and, an interesting newcomer who obviously owes something to Sickert, William Brooker, who has taken the opportunity of the gaiety of the Festival Gardens and the swinging lines of the Albert Bridge and created from them a delightful nocturne, "Albert Bridge, evening, 1953." The problem posed by the theme may not

be a difficult one, but Mr. Brooker has shown that one does not need to be abstract to make a fascinating abstract design, and his colour is at once highly decorative and convincingly real. An artist to be watched.

A most fascinating exhibition of French painting has been that of Mary Cassatt at the Marlborough Gallery. Another of those Americans who found a soul in Europe, and became more European than the French themselves, Mary Cassatt has long deserved to have an exhibition of her own, and not to be a chance intruder into mixed shows of the great Impressionists, even though she can hold her own with them. The Marlborough has rendered a real service by showing twenty-five of her works and her sensitive drawings. Perhaps we all tended to approach this exhibition in a mood of mild patronage despite Degas' never easily earned approbation of her work, but certainly her achievement merits the application of the most severe standards, and justifies itself in face of them.

Back to the mixed shows there is that of French Painting at the Lefevre, and a most delightfully intimate one at the Adams Gallery. In the latter the splendid "Retour de Chasse," by Toulouse-Lautrec, is starred—justly so, for it is one of that much-sought-after master's most impressive paintings despite the fact that it was done when he was only nineteen. The lights and shadows of the woodland scene; the forms of the horses and their riders: everything is put in with the assurance of a master. Because of his sprightly versatility we too often tend to forget that Toulouse-Lautrec was more than the brilliant recorder of transient life of café or racecourse. The popular success of the film *Moulin Rouge* has emphasised this aspect of his art, and although the exhibition earlier this summer

at the O'Hana Gallery showed how impressive the posters and lithographs and sketches really were, it is well to see a work carried as far as "Le Retour de Chasse"—at least for those who merit the current definition of a highbrow as "someone who had heard of Toulouse-Lautrec before seeing *Moulin Rouge*." If this picture were the most exciting in the exhibition, it was supported by a score of others, stretching from Courbet's "Etretat", painted in 1870, to a Matisse "Nude" of 1924. Even earlier than the Courbet were two lovely luminous canal scenes by Jongkind, the "Canal près d'Overschie" of 1857, and "Canal à Dordrecht." What a master of quiet light Jongkind was, and how well he and that other precursor of the Impressionists, Boudin, knew the value of water as a reflector of the luminous skies!

The work at the Lefevre is on the level of XIXth- and XXth-century painting we have come to expect there. I found a Derain, "The Pool of London," one of the most exciting things: brilliant pink and yellow, with an asymmetry of mass and tone which nevertheless made an exciting design. Another of this series and period as it happens is on exhibition at the show "Derain, Vlaminck, Souverbie" at the Roland, Browse Delbanco Gallery; and again is one of the most satisfying pictures there. At the Lefevre it stands with a singularly unforced "Paysage" by Matisse somewhere between a violent affair by Chaim Soutine where the whole scene has been devastated by earthquake in the interests of design, and a quietly lovely one by Sisley, "La Ferme en Plein Soliel," which, I must confess, is my conservative choice. But I gladly follow painting as far as the Derain and the Matisse, in these moods of decorative interpretation of nature.

SHAFTS FROM APOLLO'S BOW—"Butchered to Make a Roman Holiday"

THE lull in Picasso has been broken by the staging in Rome of one of those noisily partisan exhibitions which have for so long kept the cauldron bubbling or—dare we say?—the Picasso pot boiling. This show in Rome was planned on a gargantuan scale, for in Picasso's world nothing succeeds like excess. So it was put over big: the two main contributions being each 35 ft. by 15 ft. These were the Communist-inspired cartoons "War" and "Peace"; for from the start this affair had a partisan flavour. Amid the excitements of the closely fought Italian election the Premier had to undertake the official opening, otherwise the head of the Italian Communists would have done so and stolen his thunder. So, "heads I win, tails you lose"; heads and tails having a way of getting confused in Picasso's affairs.

Those of us who had not the privilege of making pilgrimage to Rome for this event can only look to Harry Pollitt or the British Council to make good the lapse in our aesthetic-political education. Meantime the broadcast and published opinions of Mr. Anthony Blunt, the director of the Courtauld Institute, must serve. Before he went, Mr. Blunt was assured:

"If you're going to look at the Picassos, the only works you'll find you can enjoy with them are Michaelangelo's frescoes in the Pauline Chapel."

("Pauline Chapel" is a palpable hit, since we vulgarians call it the "Sistine," which is just too devastatingly Henry Lunn.) But to continue:

"At this time," says our mentor modestly, "I thought this a somewhat exaggerated view; but when it came to the point I found that it was perfectly true."

How wrong Cervantes was about every comparison being odious! Apparently the creator of the Pauline, or Sistine, ceiling expressed the tragedy of the XVIth century and Picasso does the same for the XXth. Also both names end with an "o."

To illustrate the analogy, maybe, the published talk was embellished with a picture, "Nude doing her Hair." We

were spared the banalities of "The Delphic Sybil." We were assured that the "Nude" has "great richness and emotional intensity," but these qualities seemed to have had a devastating effect upon her anatomy. Boggled down in the old-fashioned Michaelangeloëscue, I would have thought that before this particular nude did her hair she might have tidied the rest of her disintegrated person. It is, however, Picasso's privilege to "rearrange" these things, doubtless to save being completely confused with Michaelangelo by such persons as the director of the Courtauld, who describes these nudes, thus:

"... with both eyes on the same side of the nose, one seen full face and the other in profile; the nostrils first styleised into a figure of 8, and then sometimes twisted through a right-angle; and the ears inserted between eye and mouth."

Perhaps if you are in that sort of a mess it's easier to start by doing your hair. You can look around for your breasts later on. In the meantime you're as good as a Michaelangelo, only decidedly different.

The highlights of the show, however, are the two outsize cartoons of Communist peace propaganda. The joys of "Peace" include:

"Two disrupted figures dancing a frantic step. One holds a complex structure on which are poised in precarious balance an hour glass and a child, who in his turn supports another rod on the end of which are a goldfish bowl (containing flying birds) and a birdcage (containing swimming fish.)"

The conspicuous item in "War" is the indication of the scattering of black insects, which is our old friend the Korean germ warfare story.

As all these works are "from the artist's collection" (a euphuism for being unsold) we can almost assume that they will be paraded here on the public money of the British or Arts Council, and the Tate may acquire the Cartoons on their public money. The great thing is to be broad-minded.

WILLIAM STEPHENS

China Painter.

I.—An End to Speculation

BY F. SEVERNE MACKENNA



Fig. I. William Stephens, aged 71. From a pencil drawing by Amelia Opie.

By courtesy of Mr. John S. Stephens

OF all the workmen and artists known to us who were employed at Plymouth and at Bristol by Cookworthy and Champion, the two most noted are Henry Bone and William Stephens. Both have caused much speculation, particularly in the efforts which have been made towards an identification of their work. In this process, initiated by Hugh Owen in his book, *Two Centuries of Ceramic Art in Bristol*, published in 1873, the problems, so far as Bone is concerned, have been found less baffling; but William Stephens has presented an enigma which has been scarcely solved in any particular, and which has encouraged writers to indulge in unwarranted conjectures. Indeed, in one instance a writer has allowed his imagination such freedom as to mislead readers grossly.

The full importance of the facts which are to be communicated in these papers, of which this is the first part, will be better realised if a short extract be given from the writings of earlier authors—Owen, Pountney, Hurlbutt and myself.

Owen wrote in 1873 (p. 299 *et seq*): "William Stephens, the father of William and Edward, both apprentices at the Bristol china works, was originally resident at Plymouth; whence he moved to Bristol in August, 1771. . . . Neither of the brothers Stephens followed the china-making after the expiration of their apprenticeship. Edward became a plumber . . . and William . . . moved in 1780 to the vicinity of Gloucester. Of his movements or occupation till 1796, we have no knowledge; but in that year he was in business in Bridport, Dorset, where he married Miss Amy Mitford" [*sic*].

Pountney, in *Old Bristol Potteries*, 1920 (p. 209 and note), quotes J. H. Fox as writing: "There was living on a farm at Truro a family called Stephens; one of them, of the name of William, was an artist employed by Cookworthy. . . ." In a footnote Pountney says: "There must be some mistake in this statement . . . William Stephens . . . was apprenticed on January 20th, 1772, to Richard and Judith Champion and is described as 'son of William Stephens of Bristol, labourer.'" On page 224 he mentions Edward Stephens and says he "was probably brother of William . . . as the father of both is given as William Stephens, labourer. . . . In 1781 . . . his address [the china painter's] . . . was Tewkesbury."

Hurlbutt, in *Bristol Porcelain* (1928) makes some unwarranted speculations, one of which concerns the second part of this communication, in which Stephens' work is identified.

On page 67 he states: "All we know for certain as to William Stephens is, that he was the son (probably, as he was given his father's Christian name, the eldest son) of William Stephens, labourer, of Bristol. . . . William Stephens, senior, was a Truro man, engaged as a labourer in shipping the casks of china clay, quarried at St. Stephens, to Plymouth. . . . When the Plymouth porcelain factory closed, the elder Stephens' work was finished . . . and [he] was found a job as labourer at . . . Bristol," and so forth, almost all the seemingly circumstantial details being, one is sorry to say, sheer invention.

When writing my *Plymouth Porcelain* (1946) and my *Bristol Porcelain* (1947), wide but unavailing enquiries were made regarding the Stephens family, and I was forced back on the statements of earlier writers, of whom Owen was undoubtedly the most reliable.

There the matter lay until this year 1953, when a chance and most fortunate exchange of letters with Mr. Edmund Vale led to an introduction to Mr. John Sturge Stephens, and through him to his cousin, Mr. Peter Trevelyan Stephens, both of them descendants of the china painter in the female line. From this point things moved rapidly and it was at once obvious that the Stephens family have a highly documented history, all the particulars of which have been carefully preserved and kept up to date. Mr. John Stephens has, in addition to many of the family papers, the remains of the Stephens porcelain, so often mentioned but never before adequately described or critically examined. Very early in my investigations it became apparent that practically no authentic details were known of William Stephens' life, and that the current and piquant description of his father as "labourer" was highly misleading. Mr. Stephens most eagerly concurred in, and even advocated, a publication of the true facts, and with the active and generous help of himself and other members of the family I am enabled to give here every circumstance connected with the china painter which is likely to be of interest to my fellow collectors.

In doing so I have had to omit a vast amount of material which has no direct bearing on our subject, for the Stephens family is one of unusual complexity, abounding in double marriages and alliances between cousins of various degrees. It is of interest to mention that more than one line of the family has been staunchly Quaker almost without exception since the XVIIth century.

The Stephens are Cornish in origin, with a descent traced back, though the evidence is not conclusive, to Peter Stephens, perhaps a Catholic Recusant, who fought for Charles I in the Civil War.

For our present purpose we are on sure ground in commencing with his grandson, John, who was one of the early converts to Quakerism and married a daughter of Nicholas Jose, a leading Quaker resident at the Land's End and mentioned in *Fox's Journal*. This John, then designated "of Lefeock," died in 1743 at the age of approximately 85. Some six years earlier his son John had died, and his daughter-in-law, John's wife, had died in 1728. There were five children, left to the grandfather's care. It is not now known on what terms the family occupied the farms of Come-to-Good and Lefeock in the neighbouring parishes of Kea and Feock, but on the grandfather's death they passed from the family. The eldest of the orphans was William (destined to become the father of the china painter), aged 20 at the time of the removal. He met and eventually married Elizabeth, niece of Thomas Giddy, a much-respected Quaker. They were married at Falmouth in September 1746.

From the fact that their two elder children were registered at birth in the parish of Kenwyn it is a safe inference that the young couple then lived at Truro, he very probably as a wool-stapler, that being also the occupation of his mother's people, the Robinsons of Kingsbridge in Devonshire. The couple moved to Plymouth in 1761, as proved by a certificate of "removal." In 1765 the eldest son John (great-great-grandfather of the John Sturge Stephens, to whom these facts now owe their publication) being then 14 years old, was apprenticed to his uncle, Robert Debell, a rope-maker. In the indenture, which I have seen, the father's occupation is entered as "of Plymouth, clothier." This word would then have its original meaning.

Our main interest is in the second son, William (1756-1837) and we now turn to him. Being fellow Quakers it is beyond question that William Cookworthy and the Stephens family were known and indeed friendly to each other, and we are entitled to assume in the absence of concrete proof that William Stephens was apprenticed to Cookworthy in 1770 at the age of 14. Proof exists that he was bound to Champion at Bristol on January 20th, 1772, but this must be regarded as a transfer from Cookworthy to Champion on the impending change of ownership. Such a transfer was not unusual. The 1772 episode was most definitely not the date of William's first indenture. Between the two dates he and his parents had moved to Bristol, together with their youngest son Edward, who was apprenticed to Champion's foreman John Britain on July 17th, 1776.

William Stephens, senior, died at Bristol, aged 73, in 1796, and his wife in 1800. The china painter wrote this of his father: "He was an upright and inoffensive man and died in much quietude, and I hope and believe is gone well. It was the lot of him and my mother to pass through life in a low station, but with integrity and respectability, and without being burdensome to Society."

From this and from what has already been written, it will be clearly seen that any justification which may lie with the father's designation as "labourer" (and there is no family record which uses this designation, "clothier" being what we are told), was merely an example of a good old yeoman family suffering an economic reverse of fortune for a generation, owing to ill-timed deaths, before reverting to their accustomed position. A realisation of this fact concerning the china painter's background goes far towards explaining his artistic attainments and subsequent assured position.



Fig. II. William Stephens. From the original in the possession of Mr. Roger Clark.

The eldest of the brothers, John, worked for a time as rope-maker at Plymouth Dockyard, to get practical experience, and there met a seafaring family called Cooper, of whom one member, Ann, eventually became his wife. Ann's father was a master-gunner with acting officer rank, and the grandfather was a naval lieutenant. The young couple finally settled at Hayle, but we need not follow them in greater detail here, beyond mentioning that they are the J.A.S. of the celebrated tea-service and the mugs.

The china painter completed his apprenticeship, according to calculation, in 1777 or 1778, at a time when the porcelain manufactory was beginning to restrict its activities following on Champion's defeat at the instigation of Wedgwood. In 1775 Stephens had (for us) the distinction of making out the bill of sale for the famous tea-service ordered by Edmund Burke for Mrs. Smith.

William's younger brother, Edward, was unable to complete his apprenticeship owing to the closing of the works in 1780. There is a family tradition that the boys' father cancelled William's indenture, but this is quite definitely a mistake. William completed his time, as the next quotation amply proves; if any indenture was cancelled it was Edward's.

Regarding this period of his life, William wrote in a letter to his brother John at Hayle, dated "Plymouth. 13th of 5th Month 84. . . Brought up to a business that deserted me nearly as soon as my apprenticeship expired. . . ." This clear statement disposes of any doubts regarding William's completion of his apprenticeship.

We next find him at Tewkesbury, as a woollen draper, probably in the role of assistant. Subsequently he removed to Plymouth and continued this same occupation. In 1784 he asked his brother John for a loan to enable him to set up in business. John was not in a position to help, and William's reply to this refusal, part of which is quoted above, is a revealing document so far as it demonstrates his strength of character. Some further extracts will serve to show this. "I beg you will give yourselves no uneasiness respecting me. It is true I should have been glad of the loan of a little matter could you have conveniently spared it, yet that prudence

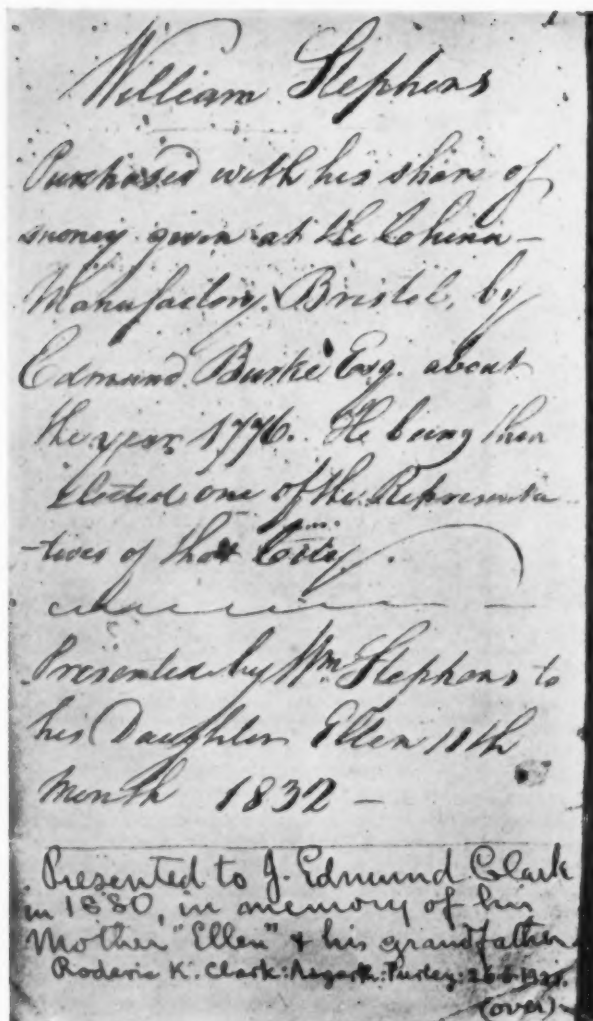


Fig. III. Flyleaf of Murray's *Grammar* with inscriptions by William Stephens and some descendants.

I have been recommending extends to myself. Your property might have been as precarious in my hands as in another's. . . . It is true I have met with many disappointments, nevertheless have always been blessed with necessary food and raiment; while if I looked around, what multitudes might I see, equally or more worthy, destitute even of these! . . . If we expect to pass through this vale of tears without tryals of various kinds, our expectations are in vain."

While in Plymouth, William met Ann Dawe, whom he eventually married. Prior to the marriage she inherited a linen-draper's business at Bridport in Dorset and took it over in active possession. It was here that Stephens joined her as husband, the wedding taking place on December 18th, 1788. Ann died five days after the birth of their fourth child, on December 29th, 1794.

Nearly two years later, on October 19th, 1796, William Stephens married Amy Metford of Glastonbury, who was seventeen years his junior and a half first cousin of his late wife, their common grandfather being John Pike. She lived until 1847, ten years a widow. There were thirteen children; these, with the four earlier arrivals, make a total of seventeen for William. Eight of his children reached an advanced age, six died between the ages of fifty and seventy, and the remaining three died at thirty-nine, sixteen and one year. A granddaughter of William Stephens, Miss Edith Stephens, is still living in 1953; her father, Henry, was born in 1800.

We owe some interesting items to the record left by the youngest child, Rebecca, who married Francis Thompson of Bridgwater. "I can only remember my father as an old man and very deaf, and wearing a wig, which he assumed after recovering from a severe illness in 1816. We lived in the old business house in East Street, Bridport, till I was about 11 years old, when my father retired, giving up the shop to my brother Silvanus, and we went to live in West street. My father was a most industrious man of business . . . 6 o'clock was the hour for opening his shop in the summer, and he was always in attendance, having before this had a bathe in the sea." This indulgence involved him in a walk of a mile and a half. Rebecca goes on: "My father was liberal to the poor, and so thoughtful that he would have his old shoes mended before he gave them away." Again: "Although most courteous in speech, he disclaimed all superfluous titles either in addressing others or for himself. He was fond of a joke. I remember his telling us one day how he had scared our baker by accusing him of calling him a nickname. 'Sir, I have no knowledge of ever doing such a thing.' 'Yes, thou hast given me a nickname, thou puts William Stephens Esqre. on the weekly bills, and I have no claim to such a title.'"

William and Amy were prolific versifiers, and many of their lines were about their children's doings and were intended as special gifts for them.

It is a fortunate circumstance that Amelia Opie, wife of the painter, a Quakeress, and herself an aspiring draughts-woman, became friendly with William Stephens and his family, and that she made drawings of him in 1827. One of these pencil drawings is shown here in Fig. I. The sitter was aged 71 at the time it was done. In Fig. II is shown a silhouette of William, photographed from the original which was loaned to me for that purpose by the present owner, Mr. Roger Clark, another descendant of the sitter.

William Stephens died in February 1837, aged 81, and is buried at the Friends' Burial Ground, Bridport. He wrote a lengthy Journal, the MS. of which still exists. His writing is remarkably clear and readable, and there is much of interest in its pages. It is noteworthy that the writer, largely self-educated, had an unusually complete command of spelling and the rules of grammar. His zeal for knowledge is clearly indicated by the nature of the use to which he put his share as apprentice of a sum of money given to the staff of the china factory by Edmund Burke after the Bristol election of 1774. He bought Lindley Murray's *Grammar of the English Tongue, with the Arts of Logick, Rhetorick, Poetry, etc.* Fig. III shows the flyleaf of this ponderous volume. It will be noted that William Stephens was mistaken by two years in his recollection of the date of the election.

In the course of the Journal there are notices of upwards of fourteen American Quakers. The first to be mentioned was Samuel Smith of Philadelphia, in March 1790. Of this visit the diarist wrote in an agony of remorse because he had allowed the advent of customers to come between him and attendance at the meeting. He reproaches himself and says that the occurrence "afforded me much uneasiness, as on such an occasion I should have dismissed my customers and shut the shop . . . it appeared to me in a criminal light, that any member of Society should suffer business that might be put by, to prevent his attendance. . . . The painful feelings these considerations occasioned me will, I trust, be a warning to me in future; and should these remarks fall into the hands of any descended from me, I earnestly entreat them to give them due attention."

Such, in brief, is the history of William Stephens, china painter at Bristol, and his ancestry. Of his descendants and those of his elder brother John it must suffice to say that they are now numerous and in many cases distinguished in more than one branch of the Arts and Sciences.

In the second portion of this paper his painting will be considered and to a considerable extent identified with a certainty never before attainable.

DISCOVERY OF A BONINGTON PENCIL SKETCH

A Collector's Rare Find

BY HENRY C. HALL

PICTURE collectors the world over know the delights and fascination of their hobby, the lasting æsthetic pleasure provided by works of art in the home, and the deep feelings of content and pride as each one is added to the collection. There are those from the accredited dealers with guarantees of authenticity, others from the smaller but none the less reliable dealers, from auction sales of every description, from the antique shops, and some even from the junk shops. A labour of love providing endless interest and study, and, from the point of view of collecting generally, it has few equals. It is full of ups and downs, doubts and disappointments, but these are compensated for by the thrills of the chase, especially the thrill of making a "find" or important discovery. As a collector for many years, the writer has met with a share of the latter rather above the average. But recently a small find was made that had special and amazing features, and for sheer enjoyment to a collector perhaps reached the pinnacle. The story of the finding of this little pencil sketch and its unusual importance are in some ways so surprising that full details are given here of how it all happened.

Being a collector for very many years, as well as a writer on art topics, my opinion or advice on pictures is often sought by others. With rather unusual knowledge of Richard Parkes Bonington, the artist, and his works, many of the queries that reach me refer to him. In nine cases out of ten, these appeals are founded on mistaken judgment, and the would-be Bonington owners have to be told the disappointing truth. Towards the end of last summer another of these enquiries came my way concerning a supposed Bonington pencil sketch, and in due course an appointment was made for me to see it. The enquiry came from a small house on the outskirts of Nottingham, within a very few miles of where Bonington was born. On the occasion of my visit there I found the owner of the sketch, a man of about sixty years of age, an individual with a kindly nature, who immediately gave an impression of trust and confidence. He admitted he knew nothing at all about pictures, but told me his father, who died some forty years ago, was fond of collecting a few things, and this pencil sketch he wished me to see had belonged to him. His father had always declared it was a genuine Bonington drawing. Proceeding to withdraw a large box from under the sofa containing it and other treasures, he handed me the sketch in its original old period frame of about a century or more ago. As I took it to the light to examine, the back fell out and the old frame almost came to pieces in my hands, it evidently having been stored away under damp conditions and completely neglected for a lifetime.

The sketch itself was very small, actual size 4 in. by 6½ in., and its condition was deplorable, for it was covered with damp spots like a rash, with traces of mould on the surface. This was a depressing and disappointing start, liable to put anyone off, especially a collector. In such a condition it seemed ludicrous to make a close examination, yet it is very unwise ever to refuse to consider any picture on account of its condition alone. The sketch was on old and fragile paper, yellowed with age, discoloured and badly stained, and at first glance looked quite worthless. It was mounted down at the corners only on to the remains—about five or six sheets—of an artist's sketching block, larger in size by about two inches all round than the sketch itself, and this top sheet was almost brown with age and dirt. On this sheet below the sketch was some very faint pencil writing, so faint as to be unreadable. But the final words were clearly "By R. P. Bonnington" (*sic*). This wrong spelling of the name of the artist seemed at first to rule the sketch out of court entirely. But this faded writing will be referred to again and the

exact wording given in full, and it was obvious that it was *not* the writing of Bonington, nor even written there to give that impression. Turning attention to the pencil drawing itself, a closer examination of this gave more encouragement, and to my surprise this increased considerably as I carefully examined the technique of the pencil work through a powerful glass. Very soon my conclusions were that it was a very able drawing indeed; its execution was extremely fine, something far above the ordinary and in the first flight. So good, in fact, and so impressive, that my excitement grew as I passed the glass over its surface, a drawing of very rare quality. It all seemed incredible, yet my excitement continued to rise. Vainly did I search for a signature or initials to confirm the suspicion I had in mind, while nothing could be seen of the back as it was tightly stuck down at the four corners. A final judgment must be given and a decision made as to whether it was "of any value," as the owner had remarked, for if it was I had been given the offer to purchase it. My decision was made, quite definitely it was of value, of very considerable value when restored, extremely fine pencil work by a master hand full of quality, and I was convinced by no other artist than Richard Parkes Bonington, an original sketch for one of his great works. Yet how utterly incredible it seemed to make such a discovery under such conditions and in such an unlikely place, an amazing experience. The owner and I very soon agreed its value and the price was paid, and I was pleased to come away with so great a possession.

Later, at home, a more careful examination confirmed all my original opinions. Looking through the many works by Bonington reproduced in the book *Bonington—His Life and Work*, by A. Dubuisson, I came across the picture I was looking for depicting the very same scene, that of the oil painting in the National Gallery, for many years catalogued there as "A Scene in Normandy," Catalogue No. 2664. My sketch was of that identical scene, with slight differences and improvements made by the artist in the finished painting. The fence on the right of the sketch had been slightly changed in shape in the painting, the heavy cloud in the sketch had been reduced in size in the painting, the female figure on the right in the sketch had been omitted. These and other differences made by the artist after making the original sketch for the painting in oils can be compared, both the sketch and the painting being here reproduced. Here then in my possession was undoubtedly the original drawing made by Bonington on the spot for the painting executed later in his studio, and for many years now owned by the National Gallery. Important evidence was here provided, but considerably more was yet to be revealed.

By now the exact wording written in faded pencil below the sketch had been deciphered as follows, "A sketch taken on the spot on the Plain of St. Denis. By R. P. Bonnington" (*sic*). Obviously this was the correct title of the scene depicted, and *only Bonington himself* can have known it, seeing he was the artist, and must have given those details to someone else who wrote them down, probably when he gave the sketch to a friend after he had made the oil painting from it, and the sketch stuck down on the sketching block, most likely one of Bonington's. This faded handwriting has not yet been definitely ascribed, but it closely resembles the writing of Samuel Prout the artist, 1783–1852, and it is thought to be his. He was known to Bonington and they were friends together in Paris for a time, and it is also known that Prout consistently spelt the name of Bonington wrongly with four "n's" instead of only three. In a letter Prout wrote dated October 29th, 1847, to a Mr. J. C. Grundy, a picture collector of Manchester, he refers to Bonington twice and spells the name "Bonnington" each time. It was also spelt

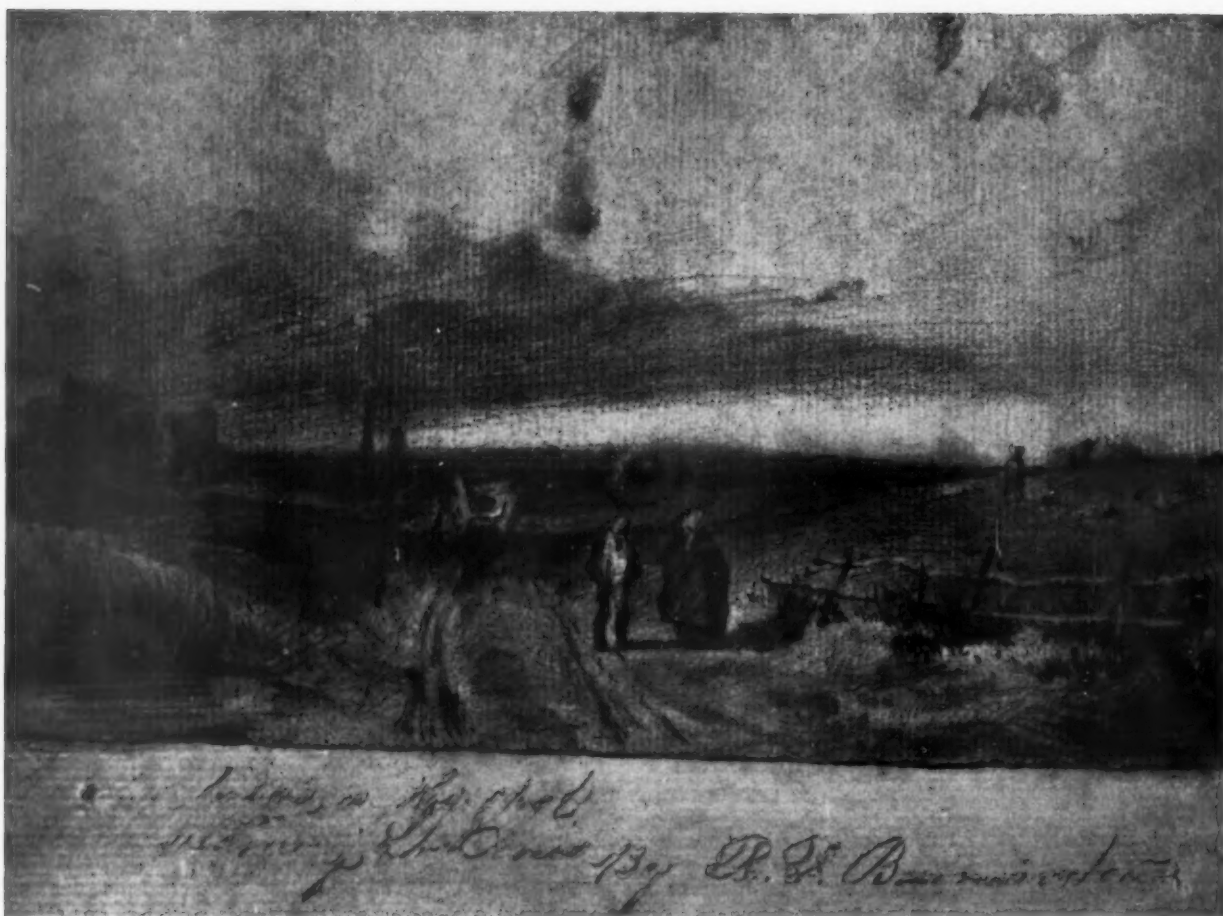


Fig. 1. THE PLAIN OF ST. DENIS, NORMANDY. By RICHARD PARKES BONINGTON, 1802-28. Pencil sketch made on the spot for the studio painting in oils in the National Gallery.

that way by certain writers and others while Bonington was still alive, and after his death. But this faded pencil writing giving precise details of the site depicted is of the greatest importance, and is in fact one of the most significant and intriguing features connected with the sketch, and the point must be emphasised as a great deal depends upon it. Up till the discovery of this sketch I made last year, neither the correct title *nor the site of the scene depicted* of the painting in the National Gallery was known, and *never had been known* at any previous period. It was thought to be a scene in Normandy, but nothing more was known of the site or title than that. Due to my discovery it is now revealed as THE PLAIN OF ST. DENIS, a site that is part of Greater Paris to-day. The painting in the National Gallery was bequeathed in 1910, and, as already stated, the purely speculative title of "A Scene in Normandy" was given the picture, Catalogue No. 2664. It has borne other titles in addition, and in the two standard works on Bonington's life it is reproduced in each and bears the title of "A Heath Scene." The National Gallery are now satisfied the only correct title is the one on the original sketch by Bonington in my possession, "THE PLAIN OF ST. DENIS," and this is to be adopted in their future catalogues. So the discovery of the sketch and the details given of the actual site have provided art history in the National Gallery files of one of Bonington's most important works there, and this information has been gratefully acknowledged by Sir Philip Hendy.

There was still the artist's sketching block to be carefully examined. This appeared to be one belonging to Bonington, or if the pencil writing is accepted as that of Samuel Prout

the artist, it may have come from his studio. The cardboard back of the block, or what remains of it, is a dark green, nearly black with age and dirt, and embossed along the top edge in small type and still readable is the following name and address, J. & W. JACKSON, SCHOOL STATIONERS, 87 STRAND, LONDON, evidently the makers of the sketching block. As this might prove helpful and give further information, I had exhaustive searches made in London to discover if possible when this firm was in business at that particular address. They were proved to have been there for only a short period in the year 1827, one year before Bonington died, so again this date provides valuable evidence and confirmation of all the other data. The sketch may have been made by Bonington in that year, or in 1826, or previous to that, and given away to a friend in 1827 or 1828, or by his parents in that year or later.

Finally there is the account of the removal of the sketch from the sketching block to be told, a task that had to be undertaken for its restoration, and to see if anything might be found on the back of the sketch itself. The paper being so frail with age, and the corners being stuck down so tightly with what proved to be glue, I decided to undertake the difficult task of removal myself. With the aid of a razor-blade the operation took over an hour before the last corner was freed, extreme care having to be taken. Now the time had come to see what the back of the sketch revealed, if anything at all, and, for a moment hardly daring to look what might be there, I moved it gently along to safety on the table. The place where it had rested for well over a century on the top sheet of the sketching block revealed nothing

DISCOVERY OF A BONINGTON PENCIL SKETCH

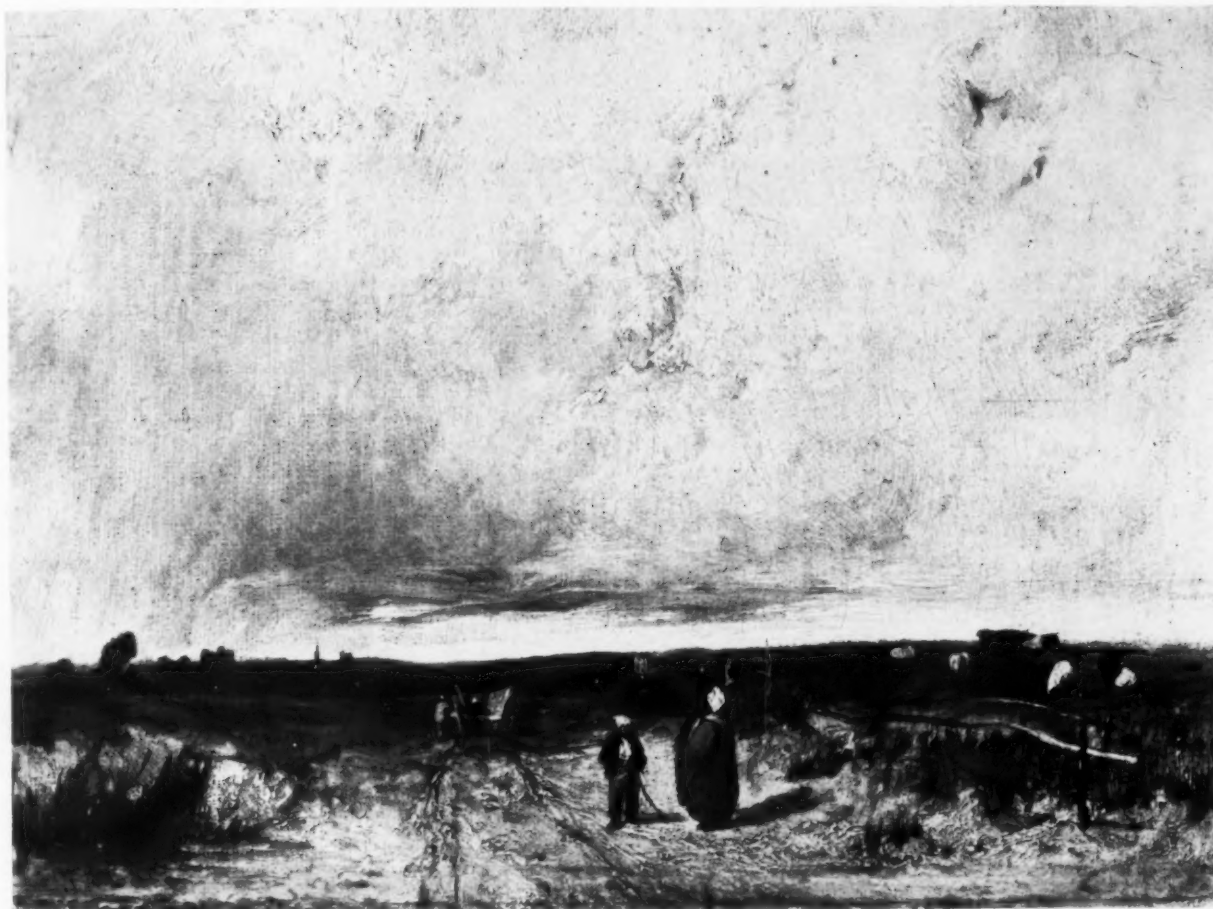


Fig. II. OIL PAINTING BY RICHARD PARKES BONINGTON IN THE NATIONAL GALLERY. Catalogued for many years as "A Scene in Normandy," No. 2664. Now for the first time known to be "The Plain of St. Denis."

Reproduced by courtesy of the Trustees, the National Gallery, London.

more interesting than particles of dirt and two or three tiny dead flies and insects. Then, taking up the sketch again, I ventured to turn it over, and there I saw written in a firm hand in pencil Bonington's initials R. P. B., all linked together as he always wrote them! Initials that had not seen the light of day for over 120 years. Apart from the thrill of this find, which can only be imagined, these initials confirmed my own original judgment completely and provided at the same time all the proof that one could wish for.

All that remained now was to have the drawing thoroughly restored, and its restoration was entrusted in due course to one of the finest experts in England for this particular type of work. It was ultimately returned to me in perfect condition without a blemish of any kind, as here reproduced. A special mount was prepared with full inscription of all the details relating to it, a suitable frame made, and once again it was restored to a thing of beauty, now one of the most treasured of the smaller works in my collection.

In conclusion, what little is known of the back history of the sketch might be of added interest. It may seem unusual, for instance, for a discovery like this to be made at so late a date, 120 years after Bonington's death, but reports go to show it more as a rediscovery, or a rebirth of a Bonington. Factual details of a hundred years ago are somewhat obscure, but it is believed the sketch was originally in the possession of two wealthy sisters who had lived in France, and who later in life settled in the South of England. For a long period afterwards they had in their employ a companion-nurse from Nottingham, who continued to live with them up to the time of their deaths. It is thought

the sketch came into her possession then with other effects, and would be brought from the south up to Nottingham on her retirement. After a further lapse of time it eventually came to be owned by her Nottingham brother, who was the collector in a small way of a few items, and some years later after his demise it came into the hands of one of his sons, the Nottingham owner from whom I bought it. So that during a hundred years or so it had been known to be a Bonington drawing and passed on as a treasured possession, but had always been in the hands of a small circle of quiet-living people with no special interest or knowledge of pictures who did not realise its importance, and under such circumstances it would not come into contact with anyone who did, so in course of time it gradually became completely neglected through lack of interest.

Finally, the son at Nottingham who owned it, getting on in years and having no knowledge of pictures at all, made efforts to see if it could be disposed of, and this attempt to try to sell the sketch brings the story up to only a few years ago, when in due course it was offered to a well-known art gallery. Incredible though it may now seem, due to its deplorable condition it was refused, but it is fair to state here that this tragic error has since been freely admitted. One's loss is another's gain; last year the same owner decided to make another attempt to part with the drawing, sought my advice and duly offered it to me "if of any value." And so at long last, by an amazing stroke of luck, this neglected little gem came to one who recognised it as a Bonington, otherwise its final destination might well have been the waste-paper basket.

IMPRESSIONIST PAINTINGS IN GLASGOW

BY ALEC STURROCK



The Sisters. By Mary Cassatt.

GLASGOW'S civic art collection stands high among those to be found in the provincial galleries, and by coincidence attention has recently been drawn to two of its most notable features. The issue of a well-arranged new catalogue of the French paintings in the collection has emphasised the city's particular good fortune in the matter of the Barbizon and Impressionist schools; and the gallery's supreme treasure, the "Adulteress Brought before Christ," has returned to the walls after nearly two years' absence. Cleaned and glowing, its attribution to Giorgione has been reinforced by the opinion of the restorer, Mr. Helmut Ruhemann, whose experience of Giorgionesque painting is as intimate as anyone's to-day.

There is perhaps a closer connection between these two events than might appear. In the right-hand top corner of the Giorgione has been revealed anew in its true airy lightness a glimpse of landscape which, in a sense, mocks all the careful classifications of the art historian. Without benefit of Chevreul and the spectroscope, Giorgione too was an Impressionist, recording the instantaneous play of light on trees and grassy hillside with an anachronistic mastery.

But even in its proper period, the late XIXth century, the edges of Impressionism are blurred in more senses than one. For example, Cézanne's "Zola's House" in the Glasgow collection—"its vermilion shutters," as Gauguin says, "turned orange by the yellow reflected from the walls"—may show a formality of design, an ordered criss-crossing of horizontals and verticals that carries it outside the Impressionist canon; but there is also a small Cézanne still-life, "Overturned Basket of Fruit," whose hazier quality and soft

blue ground suggests in truth an impression, not a discipline imposed on nature.

Gauguin himself is not very characteristically represented. Yet the chief work of his in the collection, a French landscape dated 1885, three years after he had burned his boats, is significant in that it can hang not far from a Monet and pass for a near relation. And this is true also of Glasgow's only van Gogh—painted in Paris a year after the Gauguin. It, too, is Impressionism rather than van Gogh, but a fine airy little sketch nevertheless. The sails of the Moulin de la Galette, Montmartre, spin in narrow perspective with a remarkable illusion of that movement with which the artist was later to endow trees and southern landscapes, less credibly if for that reason more poetically.

So the eye of the visitor to Glasgow's French room is not only led pleasantly on towards the stricter limits of Impressionism via the realities of Courbet or the light and shade of Corot. It is no less pleasingly distracted by the lesser lights—by a coastal scene of Guillaumin, say, in which the foreground purples, violets, and orange of the maturer Gauguin give way to a formal sea whose wavelets are a series of connected loops, and a merging green-blue sky that is, again, pure Monet; or by such marginalia as a miraculous patchwork quilt of an interior by Vuillard. Here it is only by a real effort of vision that one disentangles a chintzy day-bed from a chintzy screen and wallpaper, and on it discovers a chintz-clad mother dandling a baby in—wonder of wonders!—a plain white robe.

So finally we arrive at Manet, direct heir of Courbet, represented by nine small works dated 1880 and later.

IMPRESSIONIST PAINTINGS IN GLASGOW

Perhaps the most striking technical mastery is displayed in the still life handling of a ham, a plain, ordinary ham on a silver dish. It is painted in oils with such a combination of dash and veracity that, while one never forgets the medium, one remains only half convinced that it could actually have

contrasts the iron solidity of a spiral staircase in the left foreground with the butterfly lightness of the dancers who rehearse behind it, and with the busy concentration of others on the right who rest and wait, arms and knees akimbo, or submit their pink and gold and silver costumes to the adjust-



The Rehearsal. By Degas.

encompassed this pink sheen that is the essence of boiled ham, this greasy bloom that is the essence of its dark surrounding rind.

The same sort of magical deception is worked again in a slighter study in pastel on canvas, "Au Café." Two rapidly sketched girls sit at a table, and in front of one of them stands a glass so cunningly frosted, the moisture so indubitably condensing on its outer surface, that on a hot day one observer has experienced a real temptation to snatch it off the canvas and drain its amber. Yet nothing could be farther from *trompe l'œil*.

Marie Colombier is the subject of another pastel, a half-length portrait of a plump, rather supercilious sitter with a fringe of dark hair veiling the forehead and a fainter darkening, too, above the full upper lip. And there are two other café sketches.

Most of the Manets belong actually to the Burrell Collection, the princely gift to Glasgow in 1944 of Sir William and Lady Burrell, comprising over 6,000 art objects, including matchless Gothic tapestries and some 500 pictures. Eventually this still growing collection will be housed separately beyond the range of Glasgow's grimy atmosphere, but meanwhile the civic gallery profits from the delay.

It is when we come to Degas that the full grandeur of the Burrell gift, in its pictorial aspect, becomes plain, for it includes 22 examples of this artist's work, several of them major.

Of these "The Rehearsal" (in oils) is perhaps the best known, one of the finest of the backstage ballet studies, made especially memorable by its natural lighting of dappling sunshine; and by the sculptural boldness of a design which

ing hands of the dresser. And how skilfully the eye is enticed back, through a diagonal passageway between the dancers, to an old man standing alone, contemplative, dressed in a shirt of the purest singing scarlet.

Next in importance comes the large (almost 40 in. by 40 in.) portrait of Duranty in distemper, water colour, and pastel on linen. So solid in appearance, so fragile in medium is this—did not Sickert warn that "a canvas is a drum, and a drum vibrates, and vibration tends to detach powder"?—that one walks up to it almost on tiptoe. The small, dark, crouching figure with the expressive hands sits among a forest of books. But when one looks again, how orderly the forest's disorder is, the spines of the books in their gleaming rows resembling for all the world a prismatic colour chart. It is as though Degas the realist and the draughtsman were here incidentally declaring formal adherence to the tenets of his group.

There are several other studies of the ballet, including the beautifully grouped "Dancers on a Bench," drawn in a shimmering network of pastel with utter truth, though the artist was already suffering from that defect of vision which, so he said, allowed him to see objects only indirectly. "Jockeys in the Rain" is a diminishing skein of racehorses traced with Japanese economy and slashed but not blurred by streaks of rain. And to complete the characteristic representation of this supreme observer and delineator, who could pin human movement to his drawing board as a lepidopterist a moth, a series of women bathing, combing their hair, and gossiping over shop counters seems to link Ingres directly with the shady, unbuttoned domesticity of back bedrooms in Camden Town.



Vétheuil. By Monet.



Boatyard on the Loing, Moret. By Sisley.

To pass from Degas to Renoir is to exchange outline for texture, modelling with the pencil used as scalpel for modelling in pure colour. Renoir is perhaps the most popular of all modern painters to-day, especially in the United States. There is indeed nothing particularly cerebral about his work; he is the mirror of certain universal human joys—health, beauty, happiness, sunlight. Yet, a little strangely in view of that popular appeal, he remains a painter's painter too.

A portrait like that of Mme Bernheim in Glasgow may suggest a reason for this duality. Superficially it is an easy, confident study of a plumply charming subject, auburn-haired, sloe-eyed, set against a background of indeterminate green. But how easily in less honest hands the pink bows at her shoulders could have slid into sentimentality, the musing facial expression have deteriorated into vacuity. And when one examines the portrait more closely how fascinating become those points of transition between flesh and background which a Degas would have made explicit and a Cézanne might have exaggerated in broad outline. For Renoir they are a hazy No-man's-land of colour, a thin, intangible cushion of light and air.

Another portrait, pastel, not oil, of another "Girl with Auburn Hair," is slighter, less detailed than the Mme Bernheim, but certainly no less attractive. Again the large dark eyes glow with an ingenuous directness from a pale and (one guesses) freckle-dusted face, the dark red hair is set off against a blue-green background in the neatest and simplest of colour symphonies.

There is also a smallish example of Renoir's landscape—"The Painter's Garden, Cagnes"—with a female figure seated by a pathway, and a house behind, all framed by and half merging into the rich summer growth. The colour is typical, iridescent violets and semi-transparent crimsons making everything warm and soft and a-shimmer in a haze of heat. Did ever a painter have such a knack of communicating his own inexhaustible euphoria?

Then Monet, the pure colourist, represented here by two good examples, "Vétheuil" and "Vintimille," both painted in the mid-'eighties. The former is the gayer, red poppies straggling back through a field of ripe corn to a glimpse of white houses among trees. A patch of deep blue water on the right reflects a sky flecked with fleecy clouds that might almost in their turn be broken water on a sunny day. The whole is happy and carefree, all colour, the deepest shadows full of their own glow.

"Vintimille," the town seen beyond scrub and an arm of the sea, is at once softer and hotter, its colour range more restricted, almost bleached. The green of the leaves in the foreground is answered by the green-blue sky, and more blues and violets account for the rest. Monet, a "specialist" who can seem repetitive in bulk (as indeed most other

"specialists" must, so that one sometimes questions the virtues of their contemporary one-man shows) contributes an unsurpassed note of serenity to a wall when, as here, contrast can be preserved.

Not that the contrast is always marked, for Pissarro's "Tuileries," though urban, is closely related in its smoky blues and greens. The latter's "Tow Path," on the other hand, a recent acquisition and a comparatively rare survival of the Franco-Prussian war, pre-dates Impressionism, and draws a firm distinction between a dark hedge-shaded country road and the bright sky beyond. It was originally and very justly exhibited by Pissarro as "by a pupil of Corot."

Four melting Sisleys, full of the violet and purple shadows, the broken blues and greens that are the trade-mark of the school, must also be mentioned. And there is a Signac, "Le Quai de Clichy," in much the same Renoir-like range.

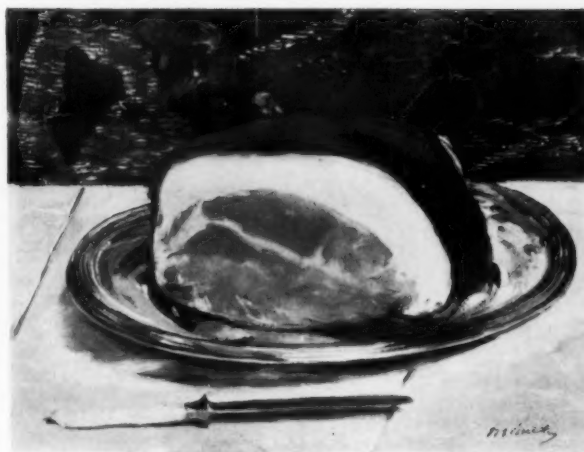


Portrait of Madame Gaston Bernheim. By Renoir.

Another recent addition to the more strictly Impressionist group is a charmingly free child study, against a fresh green ground, by that somehow unlikely scion of the Pennsylvania Railroad, Mary Cassatt, also showing a clear debt in the boot-button eyes if nowhere else to Renoir. It has all the spontaneous virtues and few of the defects of the unfinished.

It would be tempting to broaden this catalogue to include the increasing formalisation, both of colour and design, of Seurat, represented by small studies for the "Baignade" and "Grande Jatte" and an independent landscape; and indeed to describe many of the later paintings which have combined to make the French Room, under the expert supervision of Dr. T. J. Honeyman, Director of the Galleries, unusually complete for an institution of limited purchasing power. But in ranging from Giorgione to Seurat in the name of Impressionism, I have already exceeded my brief.

A Ham. By Manet



ALBERT GLEIZES

BY RUSSELL WARREN HOWE

ALBERT GLEIZES, who died on his farm in Provence in June at the age of seventy-one, was one of the most intellectualised "painters' painters" who ever lived. There is probably no less spontaneous race in the world than the French; everything in a Frenchman's life is calculated. Gleizes, whose paintings were sometimes reproached for their mathematical frugidity, and whose later work was widely regarded as esoteric and as trying pedantically to express in painting something that could more easily be expressed in prayer, is therefore wholly French in his art. He was French both by his many virtues and by his defects.

As well as being an important painter he was also cubism's main theorist. Here again he earned opposition (it was always, one can say to his credit, opposition rather than criticism) and the title of one of André Lhote's books of theory (*La peinture parlée*) was sarcastically used to describe him as it had been twisted to describe Lhote himself, and others.

Gide once said—and I think his huge influence among the post-war generation depends largely on this (to French minds) novel side of his work—that the best thing about existence was that one was obliged to feel more than to think. But few French writers have been less French than Gide, and, in art, the painter Gleizes probably best represents—and better than any living writer—the extremist-French, purely traditional response to this challenging view of life and aesthetics. Only the music of Honegger and Milhaud come as close in our own time as Gleizes' painting does to the typically Gallic, purely cerebral conception of beauty. It is no accident that the only book he illustrated in his whole career was Pascal's *Thoughts*, nor is it surprising that the Church, clinging to the sentimental appeal which is religion's main draw for the worshipping mass, were for so long frightened to offer Gleizes—who of all French Catholic painters understood best the muralist's technique—a church to decorate. It must be admitted, too, that Gleizes had a serene view of Christianity which contradicted the contemporary Catholic aesthetic, and that this calculated unspontaneous French art which he so well represented is now strangely out of fashion.

Some Maquettes for the murals of a new church.



Gleizes was born in December 1881, and tried theatre décor work and industrial draughtsmanship before taking to oils at the age of twenty. He was then, as was to be expected of a young painter in 1901, an Impressionist, and two years later he earned admission to the (then revolutionary) Salon d'Automne.

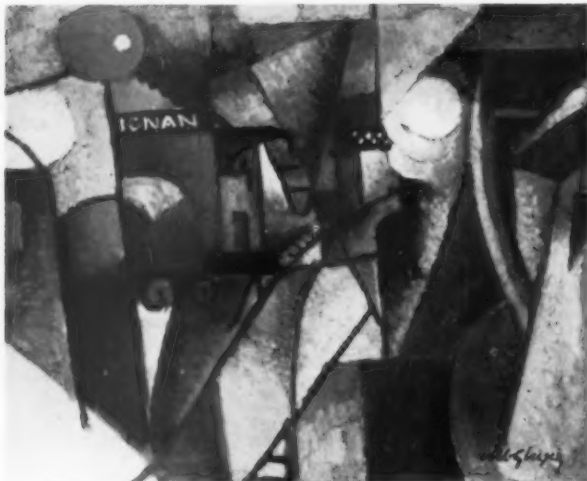
About 1912, Gleizes was easily the best of the cubist painters, and at the Cubism Retrospective held here in January at the Musée d'Art Moderne his paintings could be seen to have become, with time, and in comparison with those of his contemporaries, the most worthy of museum space. The robust virility of paintings like "La chasse" made him, in the period before the first world war, Cézanne's greatest disciple.

Apollinaire introduced him to Picasso at the Salon des Indépendants in 1911, and the following year Gleizes and Metzinger (who is still placidly teaching in Paris, forgotten by the public, but still greatly admired by painters and critics) published a treatise: *Du cubisme*. At this time, when Gleizes was sharing exhibitions with Metzinger, Le Fauconnier and Delaunay, their uncompromising stand for a new aesthetic vision met with enormous opposition. Almost all the critics, except the poet Apollinaire, opened fire on them, and questions were even asked in the Chamber. When a Socialist deputy, Marcel Sembat, defended Gleizes' membership of an annual State exhibition, excited old gentlemen with a taste for Meissonier and Henner howled him down. To-day these early cubist works have a calm, classical air.

Gleizes went on painting and writing. Opposition made him more intransigent. In 1914, he painted Strawinsky, then a close friend of Picasso's, and this important work marks his path towards abstraction, to the subtle and sometimes exasperating use of religious signs and to geometrical symbolism.

His most widely admired works—"La chasse," "Le médecin militaire," "Portrait de Florent Schmidt"—were already behind him. But many of his best books—in all he wrote eight, as well as many articles, prefaces and pamphlets—were still to come, notably *La Forme et l'Histoire*, the 1933 work, *Signification humaine du cubisme*, and the post-war treatise *Spiritualité, rythme, forme*. His *Life* and

Gleizes' last work. "Just a rhythm, nothing else."



Composition by Gleizes. Courtesy the Redfern Gallery.

Death of the Christian West was published in London by Dennis Dobson in 1947. His closest friends were writers—Georges Duhamel, Jules Romains, René Arcos, friends with whom he founded the first of his “model communities.” This idea, which pursued Giono, Gurdjieff, D. H. Lawrence and others, was actually achieved by Gleizes, and his self-supporting Catholic community has lived for twenty-six years at Sablons, in the Rhône Valley.

Gleizes travelled widely. In 1934 he gave a series of lectures at London University and London's French Institute. Despite old age, he has lectured since the war in Dresden, Stuttgart, Geneva and many towns in the U.S.A., as well as in Fascist Spain and Communist Poland.

Gleizes flirted with Communism in the 'twenties, but was soon converted to catholicism. His later pupils—he never had a school, but some young painters in sympathy with his ideas worked largely under his guidance—included



Jesuit priests and Benedictine monks employed on monastery decoration. Many Catholic writers thought him the most traditional and vital of contemporary religious painters. These admirers would say that it was more easy to feel the supernatural mystery and divine peace of their faith in Gleizes than in other catholic painters with a greater reputation among non-Catholics.

Gleizes was a modest man, living (after 1914) outside the busy art world, holding firmly to his independence. He made an exhaustive study of Roman fresco, which influenced all his later, long-pondered works. “A fresco,” he said, “is just a rhythm, nothing else. The only reason for the painting is the rhythm.” One of his larger works bore the significant title “Seven Rhythmic Elements.” But most critics found even these fresco-inspired works lacking in movement. Gleizes was destined to be a painter of great erudition and vision, but of limited appeal. A hundred-percenter, he used to say: “I am either completely right or completely wrong.” It is to be remembered that he only regarded painting as an “instrument of prospection” for philosophic thought. Madame Gleizes says of her husband: “He was a realistic idealist, but, for him, reality wasn't only something one could touch and see.” His painting reflected the chaotic state of the modern world, which he blamed on the decadence of the Christian Church, its unrealistic attitude to over-population, its support of industrialism, and its consequent fall in influence.

He was the only well-known Christian painter to be inspired by cubism. His series, “Thèmes pour la méditation,” exhibited in Paris after the war, used abstraction and cubism as a vehicle for mystic religious sign-language. By this time the violent colour-harmonies of his first period—which have improved with the effect of time—and the dull harmonies of his work between the wars had given way to pastel-like colour vibrations.

Cubism—and the abstract art he developed from it—was itself a religious discipline for Gleizes. He said of it: “Cubism was, for me, food for the man as well as the painter. It stimulated me, induced me to undertake a severely critical examination of myself and the milieu in which I was born. The experience of Gleizes the painter helped Gleizes the man to find himself. The most general and urgent problems of existence found their premises, for me, in the problems raised by cubism in an artist's mind. My paintings become significant through my writings and the other acts of my life. Cubism obliged me to give myself to live completely.” Most painters use art to deliver themselves: Gleizes used it to remind himself of his moral responsibilities. He preached a *retour aux sources* for a dying civilisation.

By 1951, Gleizes was approaching his seventieth birthday with little recognition from his Church. Maurice Denis had been given a chapel, Rouault a delightful abbey, Desvallières and Manessier had had churches too. Assy Church had been opened to many modern painters. Gleizes alone had been overlooked and though, out of discipline and modesty, he said nothing, it was known that he was hurt. A campaign began in the Catholic reviews and papers, and finally, as a first gesture, the Jesuit Abbey of Chantilly—a seat of intellectual Christian meditation—was offered to the old man. He decorated this and was promised a new church, not yet built, at La Ciotat, on the Mediterranean. He was working on the projects for the murals for this when he died, and the Catholic critic, Joseph Pichard, who saw them, claims they were the greatest paintings Gleizes ever accomplished. Their rhythm and intense movement are obvious from the photographs. But the commission for which he waited for so many years had come too late and he died before having the satisfaction of transferring his pictures to the walls. This will be done by a disciple, Burlet.

Jacques Villon says his last words were: “What a pity—still much to do.”

Albert Gleizes (1881-1953).



Fig. 1. Venus and Adonis, engraved by John Hall from the original painted by Benjamin West.

SOME XVIIIth CENTURY ENGRAVERS—

John Hall, William Ryland and Matthew Liart and their connection with York House, Battersea

BY CYRIL COOK

EXTENSIVE research over a long period has served to establish the identity of the principal artists who worked for Janssen, Delamain and Brooks, as decorators of enamels, pottery and porcelain at York House, in 1753-54: Simon François Ravenet, the chief engraver; James Gwin, the chief designer; John Brooks, the junior partner in the business; Louis P. Boitard, the Anglo-French freelance designer; Charles Fenn, the so-called "bird and flower painter"; and Robert Hancock, the young Staffordshire engraver who afterwards made his mark with the Worcester Porcelain Company.

It has also provided convincing evidence of the type of work in which they specialised at Battersea:

Ravenet.—Engravings of Royal portraits and subjects designed by Gwin.

Gwin.—Designs of classical, allegorical and religious subjects and vignettes for wine-labels and snuffboxes.

Brooks.—Engraved portraits of mid-XVIIIth-century celebrities.

Boitard.—Designs of rural subjects with a marked deference to contemporary French taste.

Fenn.—Designs of river scenes and groups of aquatic birds and wildfowl.

Hancock.—Engravings of subjects designed by Boitard and Fenn.

Three other artists who can be directly connected with York House, but whose work for Janssen, Delamain and Brooks has still not been identified, are John Hall, William Wynne Ryland and Matthew Liart, all of whom learned their art under Ravenet during the short period, probably no more than the eighteen months from July 1753 to December 1754, when the establishment was an active concern.

John Hall, who evinced a talent for the arts at a very early age and afterwards became one of the foremost historical engravers of the century, was born at Wivenhoe, near Colchester, on December 21st, 1738, the son of William and Mary Hall. His father was a master mariner and ship-owner, and a friend of the famous philanthropist and founder of the Marine Society, Jonas Hanway, who took a keen interest in the lad and urged that he should be sent to London to be trained in the art of engraving. As a result, Hall was formally apprenticed to "Stephen Theodore



Fig. II. John Hall (1738-97). Portrait by Gilbert Stuart. Courtesy National Portrait Gallery.

Janson & Co., of Battersea, Surry, Toyman," on November 1st, 1754, when he was nearly sixteen years of age.¹ There is no doubt, however, that Ravenet is correctly credited as his real engraving master and that Hall owed much to the Anglo-French engraver's training; his work is firmly and vigorously executed, and compares favourably with that of his more famous contemporaries.

Like Ravenet, Hall was frequently employed by John Boydell, for whom he executed quite a number of plates from subjects portrayed by Benjamin West. Of these, his classical "Venus and Adonis" (Fig. I) and "Pyrrhus and Glaucus" are among the finest. He is perhaps better known, however, for historical works, such as "Cromwell dissolving the Long Parliament," "The Battle of the Boyne," and "William Penn treating with the Indians for the Province of Pennsylvania." His engraving of "The Battle of the Boyne" is said to have so gratified George III as to result in his being appointed Historical Engraver to the King in 1789, when the post became vacant on the death of William Woollett. As a line engraver of portraits Hall was highly esteemed. Among



his best are those of Pope Clement IX, after Carlo Maratti, published by Boydell in 1767; Lord Hawke, after Cotes; and Sheridan and Edward Gibbon, from the portraits painted by Reynolds.

As a supporter of the Free Society of Artists, a few years after the completion of his apprenticeship, he signed the Deed which was enrolled by the Society in 1763. Three years later, with Ravenet, Ryland and Ravenet's son-in-law, Victor-Marie Picot, he subscribed to the Roll Declaration of the rival Incorporated Society of Artists, but took no prominent part in their affairs until October 1768, when, with Sir Robert Strange and Ryland, he was elected a director to represent engravers in place of Ravenet, Rooker and Woollett. He was a regular contributor to the Society's exhibitions until 1776 and steadfastly refused all connection with the Royal Academy as a result of its denial of full academical rights to engravers.

Hall lived for some time at 83 Berwick Street, Soho, next to James Giles, the china painter, whose daughter Mary he married in 1763. He died on April 7th, 1797, and was buried in Paddington Old Churchyard. According to family tradition, he was at one time employed by the Bow Porcelain Works, but there is no evidence of any work by him on Bow china, and the fact that he was related by marriage to the Weatherby family, proprietors of the Bow works, may perhaps have given rise to some misunderstanding as to the precise connection between them.

It is extremely doubtful whether he could have been responsible for any considerable quantity of Battersea work. He was only sixteen years old when apprenticed there in 1754 and probably left the establishment with Ravenet at the end of that year, or early in 1755, within a few weeks of the commencement of his apprenticeship. In Fig. II, which shows his portrait by Gilbert Stuart in the National Portrait Gallery, he is represented holding an impression of his plate depicting Penn treating with the Indians of Pennsylvania.

William W. Ryland, who also subsequently became engraver to George III and introduced to England the "dotted" or "red chalk" manner of engraving in imitation of chalk drawings, was born in Clerkenwell on November 2nd, 1733, the third son and fifth child of Mary and Edward Ryland, a Welshman who had set up in business in London as a printer and engraver.

No precise particulars of Ryland's early life are available and authoritative details of his apprenticeship have not yet been traced, but a contemporary account written within a year of his death says that his father "very prudently put him apprentice to the justly celebrated Mr. Ravenet, late of Lambeth Marsh, engraver."² Bryan, writing of John Hall, says he was placed under the care of Ravenet "with whom at the same time was W. W. Ryland." As Hall is now known to have been apprenticed to Janssen in November 1754, Ryland may well have been bound at the normal age of fourteen and for the normal period of seven years, i.e. from November 1747 to November 1754, but there are good reasons for thinking that he was apprenticed to Ravenet shortly after the death of his godfather, Sir William Watkins Wynne, in September 1749, probably for five years only. Such a modified apprenticeship would have expired about the end of 1754 or early in 1755. Ravenet and Ryland were certainly still closely associated in 1755, when they had both quitted Janssen's service, for the pupil, like his master, engraved quite a number of the biblical subjects which his father published in May of that year.³

Later in 1755, accompanied by Gabriel Smith the engraver, Ryland left London for Paris. Here, for a period of about five years, he studied under Boucher and Ravenet's old associate, Le Bas, and was the friend of the eminent French engraver, J. G. Wille. Soon after his arrival in Paris, in association with Le Bas, he engraved a number of

Fig. III. Antiochus and Stratonice engraved by William Ryland from the original painted by Pietro da Cortona.

subjects designed by Oudry for a new edition of La Fontaine's *Fables Choisis*, the first two of which are dated 1755 and inscribed in Gallic orthography, "G. Riland."

After about two years with Le Bas, Ryland placed himself under the guidance of Boucher, then well established as a leader of the fashion in French art, and engraved several of his designs, notably a series of ten plates ("Jupiter and Leda," "Les Graces au Bain," and eight similar subjects) which were published between December 1756 and 1760. The best and probably the most important work in this series is "Jupiter and Leda," which displays to the full Ryland's exceptional ability as a line-engraver; it was exhibited a few years later at the 1761 Exhibition of the Incorporated Society of Artists. He also did a certain amount of book-illustration whilst in Paris, notably some of the subjects which Gravelot designed for La Place's tragedy, *Adèle, Comtesse de Ponthieu*, published in 1758.

After some contact in France with Jean Charles François, who claimed to have invented the method of engraving in imitation of chalk drawings for which he received a pension from the King of France, Ryland left Paris for Italy, following the award to him of the Gold Medal of the Society for the Encouragement of Art, which entitled him to study at the Academy in Rome.

There is, however, some evidence which suggests that his Continental studies were interrupted by a short visit home as his licence to marry Mary Brown of St. Mary's Parish, Lambeth, is dated August 9th, 1758. It seems, too, that he remained in touch with London publishers in that, like Ravenet, Gwin and Boitard, he did a number of the portraits for Smollett's *History of England*, including an important bust portrait of Frederick the Great, King of Prussia, from a painting by the King's Court painter, Antoine Pesne, of the type which appears on early Bow porcelain. He also engraved a portrait of Charles Cotton, the poet and friend of Isaac Walton, and fourteen plates from designs by Samuel Wale, R.A., for Sir John Hawkins's first edition of *The Compleat Angler*, published early in 1760. Hawkins thought very highly of these plates and he continued to use them for several subsequent editions.

But Ryland, fresh from studying the work of the Italian masters, and now an accomplished artist and admirable engraver, was back again in England shortly after the accession of George III in October 1760. A few months later, whilst located in Litchfield Street, Soho, he engraved and published a portrait of the King, based on the picture painted by Allan Ramsay for Lord Bute, and almost immediately thereafter was appointed Engraver to the King on refusal of the appointment by Sir Robert Strange.

He subsequently engraved quite a number of Gwin's designs for *L'Ecole des Armes* published in 1763 by Domenico Angelo, who maintained a fencing-school at Carlisle House in Soho Square and was intimate with most of the artistic personalities of the period. These plates were described by Domenico's son Henry as "amongst the finest and most masterful engravings of figures without backgrounds that have ever been produced by the hand of an English artist."

Thereafter, from an address in Russell Street, Covent Garden, Ryland continued to engrave and publish on his own account until 1767, when he went into partnership with his old pupil, Henry Bryer, at 27 Cornhill, near the Royal Exchange where, as Bryer & Co., they did a considerable business as printsellers until the partnership became bankrupt in 1771. Ryland then concentrated on engraving for a number of years, and did some exceptionally fine work for John Boydell including, in 1772, a particularly brilliant rendering of the story of *Antiochus and Stratonice*, depicted in Pietro da Cortona's painting in the collection of Lord Grosvenor (Fig. III).

In 1774, however, with the assistance of Seignieur, the French expert in colour-printing, he again set up in



Fig. IV. Portrait of William Ryland (1733-83) in stipple by D. P. Pariset (British Museum).

business as a printseller in the Strand, near Somerset House. Here the new business met with considerable success over a period of about eight years, and became one of the most popular print shops in London, mainly as a result of the demand for his engravings in the novel "red-chalk" style, mostly of subjects designed by Angelica Kauffman.

Ryland was a member of the Incorporated Society of Artists and exhibited with them on several occasions between 1761 and 1769. His exhibits in 1761 ("Jupiter and Leda") and 1767 (portrait of George III) are among his most notable works as a line-engraver; his later exhibits



Fig. V. Noah Sacrificing; engraved by Matthew Liart from the original painted by Andrea Sacchi.

are unidentifiable, being described merely as "drawings." He was one of the engravers who associated themselves with Sir Robert Strange in deposing Francis Hayman from the Presidency of the Society in 1768 and, as one of the new directors elected in place of Ravenet, Rooker and Woollett, in agreeing to the expulsion of Sir Joshua Reynolds and other academicians in the following year, soon after the formation of the Royal Academy. But Ryland, in turn, was replaced by Woollett at the next elections and never supported the Society again. An approaching crisis in the affairs of Bryer and Co. may, perhaps, have been the reason for this, as well as for his refusal in 1770 of Woollett's offer of a place on the committee which managed the Society's academy. By 1772, however, he had gone over to the Royal Academy and he continued to support it year after year until 1775.

In 1778 he engraved fifty-seven plates and an excellent portrait of Charles Rogers, after Reynolds, for Rogers' *Imitations of Drawings*, but these represent only a small part of the numerous plates in the "red-chalk manner" which he executed over a long period. Many of these were finely executed and helped to place him high in the ranks of the profession, but they do not possess the vigour of his engravings in line.

In 1767 he was living at Stafford Row, close to Green Park "near the Queen's Palace." Later on, he lived at various places in Hammersmith, Pimlico and Knightsbridge until 1782 by which time, as a result of strong competition from other, more businesslike printsellers, his business in the Strand had failed. He died on August 29th, 1783, in tragic circumstances, and was buried at Feltham in Middlesex. His name as a line-engraver is writ large in XVIIIth-century history, but he is best known for his association with the introduction and development of stipple engravings and colour prints.

There is little doubt that he was employed at York House, Battersea, for at least the eighteen months from the middle of 1753 to the end of 1754, or early 1755—a period of service equal to that of Ravenet and Gwin—but it must be recorded that there are no Battersea decorations which can be said with certainty to be his work, so far as present information shows. His portrait, painted in profile by Pierre Etienne Falconet, shows him at the age of thirty-five, in the prime of life and at the summit of his career. An engraving of the portrait, done in stipple by D. P. Pariset, for Bryer and Co., is reproduced in Fig. IV.

Matthew Liart, born in Compton Street, Soho, in 1736, of French descent, was apprenticed to Ravenet for seven years. The precise date of the commencement of the apprenticeship is not recorded but, in normal circumstances, he would have served with Ravenet at York Buildings in the Strand and at Lambeth Marsh and Battersea from 1750 to 1757, a period which covers the whole of the active life of the Janssen, Delamain and Brooks establishment at York House.

Liart was a frequent competitor for the premiums offered by the Society of Arts, Manufactures and Commerce, and was successful on several occasions in 1764-66. He specialised on drawings and engravings of human figure subjects, and was awarded one of the Society's major premiums for this type of work in 1765. Four years later, he was given special permission to study at the academy of the Society of Artists, a privilege normally granted only to Fellows of the Society. He was a Silver Medallist of the Royal Academy in 1769 and did some notable engravings for John Boydell, but does not seem to have made the most of his talents. Benjamin West, who was well-acquainted with his work, declared that he drew the human figure well and would quite certainly have been capable of better work had he studied the historical and highest class of the art. On the conclusion of his apprenticeship, he set up in business as an engraver in his father's house in Compton Street, which he is supposed to have occupied for the rest of his life; it was, perhaps, characteristic that he should have lived, worked and died in the house where he was born.

Fig. VI. Portrait of Matthew Liart (1736-82) engraved in mezzotint by Philip Audinet. (British Museum)



Among his more important engravings are two religious subjects, "The Convention between Jacob and Laban" (Pietro da Cortona) and "Noah Sacrificing" (Andrea Sacchi) which were exhibited at the Society of Artists in 1766 and 1767 respectively, and were afterwards published by Boydell. Fig. V illustrates his plate of "Noah Sacrificing" from the original painting in the collection of the Duke of Devonshire, reproduced from Boydell's *Collection of Prints engraved after the most Capital Paintings in England*, 1769-92. He also engraved two very fine classical pieces, "Cephalus and Procris" and "Venus and Adonis" after Benjamin West and, a lighter subject, "The Jovial Companions," after Isaac Ostade. In addition to these larger works, he did a certain amount of book-illustration, notably a large series of plates for Francis Smith's *Eastern Costumes*, published in 1768 and 1769, and some scenes from *Cymbeline*, *Coriolanus*, *As You Like It*, *Two Gentlemen of Verona* and *Love's Labour Lost* for Bell's 1774 edition of Shakespeare's Plays.

There is no account of any of Liart's work before 1766, and this may, perhaps, account for the fact that his connection with Ravenet during the York House period has been consistently overlooked, or ignored, by all writers on pottery enamels and old English porcelain, with the exception of R. W. Binns, the first historian of the Worcester Porcelain Works.¹ There is still no evidence at present to show what work Liart may have done for Janssen, Delamain and Brooks, but there is no justification for ignoring the possibility that he may have engraved some of the York House decorations, particularly as quite a number of them are very finely engraved in a style differing substantially from that of Ravenet, Hancock and Brooks, the only engravers whose work there is clearly identifiable at present.

Liart died about 1782 and was buried at Paddington. His portrait, engraved in mezzotint by Philip Audinet from a design by J. Liart and showing him in profile, holding crayon and portfolio, is reproduced in Fig. VI. It may perhaps be the case that some of the Battersea work credited to Ravenet was done by Hall or Ryland, both of whom engraved in a crisp and brilliant style with bold flowing lines, very closely resembling that of Ravenet. Liart's work, however, is not so strong or so well defined as that of his master and fellow-pupils.

¹ "Notes on Janssen and the Artists at the Battersea Factory." Aubrey J. Toppin, M.V.O., *Transactions, English Porcelain Circle*, 1932, p. 63.

² *The Authentic Memoirs of W. W. Ryland*, 1784 (Anon.).

³ A series of fifty-nine *Historical and Explanatory Sculptures* from designs by Samuel Wale, R.A., published by Edward Ryland, May 1st, 1755; subsequently incorporated in a *Book of Common Prayer*, printed by Thomas Baskett and the Assigns of Robert Baskett in 1758, and now in the British Museum.

⁴ *Memoir* read at the annual meeting of the Archaeological Institute of Great Britain, held at Worcester, July 22nd, 1862.



Fig. 1. Anne Boleyn's dressing case of wood, covered with leather, tooled with gilt arabesques and medallions on a black ground.

RELIC OF AN ENGLISH QUEEN

BY JONATHON LEE

A NUMBER of delicate and elaborately carved ivory H combs of French and Italian origin have survived from the XIVth, XVth and XVIth centuries. A somewhat lesser number of carved mirror cases of the same periods are also extant, and comparison of the style, technique and subjects carved, usually classical or legendary love stories or love motifs, shows that originally the combs and mirror frames were made in sets which over the centuries have become separated from each other.

Old inventories of the wealthy show that both the ivory combs and the mirror cases were fittings which were included in *trousses* or dressing-cases. They appear to have been popular love tokens given by husbands or fiancés to ladies of the Royal houses and nobility. In France, the names of some of the comb makers and merchants (*pigniers*) are preserved, together with details of the prices and the names of some of the Royal purchasers.

Very rare indeed is it to come across a surviving *trousse*, particularly one which still contains the majority of its original fittings. By courtesy of Lord Wharton, I am able to illustrate and describe one which was used by an English Queen, namely Anne Boleyn.

According to the Wharton family tradition, Anne Boleyn's toilet box was given her by Henry VIII, and after her execution this treasured possession, together with a number of other relics of the ill-fated Queen, passed into the possession

of her elder sister Mary. Mary Boleyn married William Carey and was the mother of Henry Carey, the first Lord Hunsdon. Lord Hunsdon's fourth son, Robert, was born about 1560 and, due to his undoubted ability and tact, had an extremely successful career, which he subsequently recounted with engaging candour in his *Memoirs*. The most important of the early milestones in his career occurred when he was seventeen or eighteen and went with Secretary Walsingham on a mission to Scotland, where he met and made a favourable impression on King James VI, the future James I of England. In 1588, Robert Carey served on board a ship of the fleet at the destruction of the Armada. In his *Memoirs* he tells us, "I married a gentlewoman, Elizabeth daughter of Sir Hugh Trevanion more for her worth than her wealth, for her estate was but £500 a-year jointure. She had between £500 and £600 in her purse. Neither did she marry me for any great wealth; for I had in all the world but £100 a-year out of the exchequer, as a pension, and that was but during pleasure; and I was near £1,000 in debt. Besides the Queen was mightily displeased with me for marrying." However, his cousin, Queen Elizabeth, forgave and was, in fact, extremely kind to the young man, and it was an opportune visit which he paid to her at Kew Palace, during her last illness, which paved the way for his further advancement in the next reign. Both Robert Carey and his sister, Lady Scrope, had maintained contact with James VI

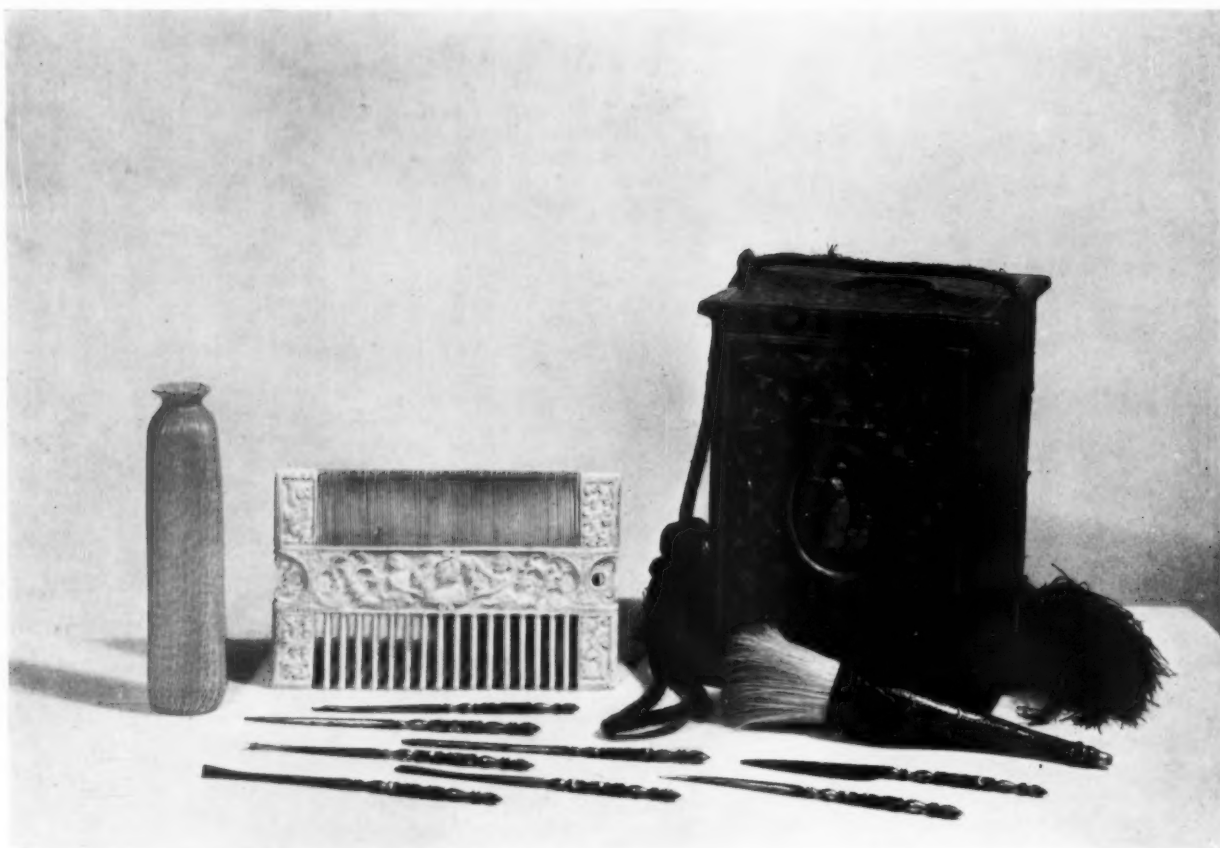


Fig. II. The case with some of the original contents, including a magnificent Renaissance comb, Venetian glass perfume flask, toilet brush and an interesting range of cut steel toilet instruments.

who is supposed to have given Lady Scrope a blue ring which she was to send to him as soon as Elizabeth died.

When Robert visited Elizabeth at Kew he felt sure that her end was near and he tells us, "I could not but think in what a wretched state I should be left, most of my livelihood depending on her life. And thereupon I bethought myself with what grace and favour I was ever received by the King of the Scots whensoever I was sent to him. . . ." According to the legend, the Queen expired almost immediately after Robert left the palace and Lady Scrope threw the ring out of a window to her brother, waiting below. Certain it is that Carey proceeded to Scotland immediately and was the first person to announce to James his accession; he is also supposed to have returned the blue ring to James as evidence of his veracity. That he was a favourite of James there is no doubt, for the King raised him to the peerage as Baron Carey of Leppington in Yorkshire and Earl of Monmouth. His daughter, Lady Philadelphia Carey, married Sir Thomas Wharton, son of Philip, third Lord Wharton, a direct ancestor of the present Lord Wharton.

Anne Boleyn's *trouss* is shown open in Fig. I and closed, with those contents which have survived beside it, in Fig. II. The *trouss*, in form and decoration, is typical of certain French and Italian caskets which were made in the XVIth century for carrying and protecting valuable plate, table clocks, etc. It measures $4\frac{1}{2}$ in. by $4\frac{1}{2}$ in. on plan, is 6 in. high and the lid is attached by means of a tasselled cord which, passing through loops on the sides of the box and the lid, allows the lid to be slid upwards or downwards, as occurs with pyx covers of the same period. The box is of wood, lined inside with deep rose paper and covered externally with tooled leather, ornamented with a gold design of Renaissance arabesques on a black ground. Sunk centrally on the lid and on two of the opposite sides of the box are

medallions with raised classical figures in gold and polychrome on a dark red background. The cords are of mulberry silk, interwoven with metal thread.

The casket is divided into nineteen compartments, fourteen of which are still occupied. Seven of the compartments are wide ones and four of them contain ivory H combs. Three of these are simple, unornamented specimens, each with different gauges of teeth. One of them is similar to a comb which is shown in a painting of Frances, afterwards Lady Musgrave, daughter of the third Lord Wharton, which has recently been loaned to the Ministry of Works by the present Lord Wharton. The fourth comb, an entirely complete and very finely carved specimen, is shown in Fig. II with some of the other fittings. More likely to be French than Italian, this comb is carved in relief across the crossbar, with cherubs with foliage terminals holding centrally a laurel wreath, which encloses a "Romayne head" of a young woman, possibly representing Anne Boleyn. The ends of the crossbar are carved as back-to-back trefoils, the outer ones pierced right through. The sunk panels of the upright are carved with foliage scrolls. Of the three empty compartments in the dressing-case, of similar size to those still holding combs, one at least would originally have contained a matching ivory mirror case.

Other contents seen in the same picture are a Venetian glass perfume bottle, a toilet brush with tapering handle, covered in tooled leather *en suite* with the case and nine toilet instruments. These last include two tongue scrapers, an ear pick, a nail file, toothpicks and a knife. Each is made from a single piece of steel, with the handles chased and cut into concave facets, which are decorated with gilding.

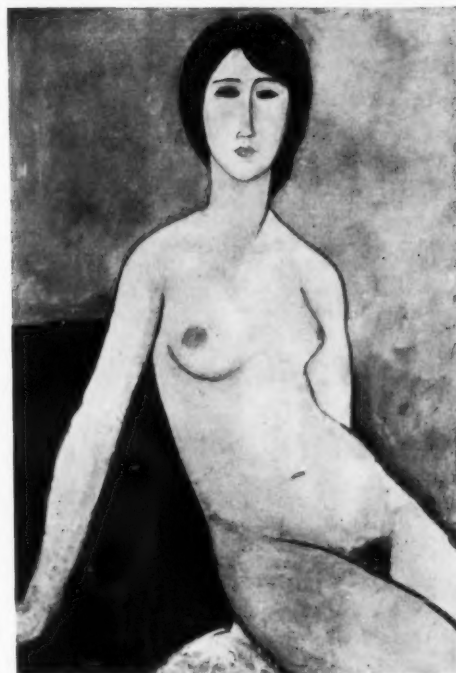
This interesting *trouss* was exhibited at the Tudor Exhibition in London in 1890.

EVENTS IN PARIS

TWO exhibitions in the museum class opened here in June. At the Galerie Charpentier, the exhibition of French nudes since the school of Fontainebleau sounded like something which "couldn't miss." But it is composed, for the most part, of second-rate pictures, some by great painters all of whose best works are out of reach in museums, some by painters who were never good at figure work, and some by mediocre painters. Chronologically, nothing much takes the eye until one reaches Renoir's little "Nu couché," in which the usual Renoir gift for colour and for matter are allied to a sense of form and composition. Discretion in the tone, and the drawing in the colour, make this a masterpiece. There is an excellent Cézanne *académie*, an unusual subject for Cézanne to handle on a canvas, five feet high. Two Bonnard's, both familiar veterans of numerous exhibitions, show the artist's extraordinary power over matter—there is similar skill in the large seated study by Pascin—and his mastery of delicate blue-and-pink vibrations. There is a well-constructed Marquet, a good Limouse and a Brianchon, "Nu brun sur fond rouge," which profits most successfully from Matisse. Matisse, in turn, profits from Suzanne Valadon in the values he gives to black outlines in his "Nu au tapis espagnol." The influence of Valadon on Matisse is noteworthy in many works. Outline values, patterns and colour organisation are things she pushed further than Cézanne, and Matisse uses all of them. Valadon is there herself with a picture—"Nu sur un canapé"—which confirms her position as the greatest of all women painters.

The two most remarkable pictures in the show hang side by side. One of them is Van Gogh's study of a young girl with a pigtail lying, back turned, on a couch. It is one of his discreetest pictures, done in blues, browns and blacks; the picture is a lesson in the use of lighting, and few painters then or since have given such intense tone-significance to human flesh. Every detail—impressionist destruction of the outline, tiny dash of red on the ear which brings out the warmth of the black hair—makes it a picture which only an important artist could have done. Next to it is a Modigliani, where everything lies in the form, the design and the softly modulated colour. This nude is an echo of the Venuses of other times, nowadays displaced by the frank and real portrayal of a model or a mistress. Modigliani gives his figure majesty, and the nude becomes a subject for its own sake, not just a pretext for the artist's manner. In this picture, all the three main conceptions of the nude—as a goddess, as a trollop, as a hundredweight of human flesh awaiting geometrical dissection—are reconciled. The fabulous Beatrice Hastings, whom Modigliani drew in the second category, is seen in another room. There is something anecdotic about this sketch, which recalls the vodka parties after which the irascible "Modi" would drag the naked Beatrice around his studio by the hair. The big dignified "Nu," on the other hand, is a bid for posterity by a Bohemian who rarely took his own genius seriously. It is certainly a picture of his last love, the "Red Bean" who killed herself when he died. The portrait is a worthy memoir.

The other museum show is the Musée d'Art Moderne's Retrospective of the works of Raoul Dufy, who died this year. Dufy, it is interesting to see, began as a disciple of Degas, became an impressionist, had a short Van Gogh period and a longer Van Dongen one before going off on a similar path to Desnoyer. He then came under the influence of Cézanne and used, too, the master's palette. From there he went to early-Léger cubism and, later, to half-Derain half-Dufy landscapes before his style suddenly decided itself. To support this exhibition, the Charpentier is showing on its first floor the preparatory watercolour drawings for the lithograph, "La Fée Électricité," executed for a pre-war trade fair. At the same time, the Galerie Louis Carré shows Dufy oils and watercolours—a fine group on the



Amedeo
Modigliani
(1884-1922)

Nu.

orchestra theme, some bright virile farm pictures dating from his last years, interiors and landscapes and his courageous repainting, in his own manner, of Renoir's "Moulin Rouge." Dufy exaggerates the harmonies and gives us a painting just as intensely vital and as great as the original.

Sonia Delaunay showed pictures, for the first time in over twenty years, at the Galerie Bing. Her early, delightfully coloured cubist-period works—"Prismes électriques," "Flamenco," "Marché au Minho," etc.—still have their power and have gained an enormous charm. But the later, two-dimensional works are very limited. At the Galerie Cimaïse de Paris, Albert Coste and Jean Chevalier, two disciples of Gleizes, are showing abstract gouaches, drawings and watercolours. These two painters, both State art teachers, remind one by their versatile handling of form and colour and the richness of their paintings of stained-glass window inspiration, that while one may reproach abstract art with being limited, it is a form of painting essential to art's complete development. Abstractionists like Coste and Chevalier have reached an advanced stage in decorative, expressive form and colour organisation.

The Galerie Monique de Groote is a thriving home of young talent—Vénard, Commère, Klimek and, above all, Rapp, whose paintings now on show push the type of work to which Buffet gave incentive into more complete fields. In colour, Rapp is much advanced on Buffet and his subjects have the current romantic atmosphere. Also on show are some works by the late Francis Gruber, another artist who, for all the limitations of his "realism," always had his finger on the pulse of his generation.

Carzou, at the Drouant-David, paints XVIIIth-century Venice, with obvious theatrical effects drawn from the baroque palaces, shipping, water, gondola mooring-poles, etc. The colour is sometimes excellent, but the fake period-effects, the excessive facile charm and the stamp of formula all point to the sort of painter for whom one can foresee with regret an undeserved successful future. Campigli, at the Galerie de France, is another who has painted a formula to death. Those unending little girls, with their cretinous, thyroid-gland-trouble heads . . . But Campigli has certainly mastered the delicately coloured technique of fresco and transferred it on to canvas.

R. W. H.

IRISH DISH RINGS

BY G. BERNARD HUGHES

SILVER dish rings were dining-table accessories of the well-to-do throughout the XVIIIth century. As early as 1697 the *London Gazette* contained an advertisement of "2 Rings for a Table," and a specimen remains hall-marked for the year 1704, made by Andrew Raven of London. This is a plain spool of solid silver embossed with a shield for an engraved coat of arms. Not until the mid-century are they heard of again, existing examples usually bearing Irish hall-marks. Invariably when assayed they were entered as "dish rings" by the Dublin Goldsmiths' Company: the London Assay Office used the term "dish stands," the assay fee being twopence each.

The use of these rings has been variously interpreted, some collectors suggesting that their obvious purpose as potato rings is of recent origin. Undoubtedly baked potatoes are better served loosely piled in a napkin within such a ring placed upon their serving platter than closely confined in a covered dish, but some collectors prefer the theory that the ring was once placed under instead of upon the serving vessel and was intended to save the table from heated earthenware bowls.

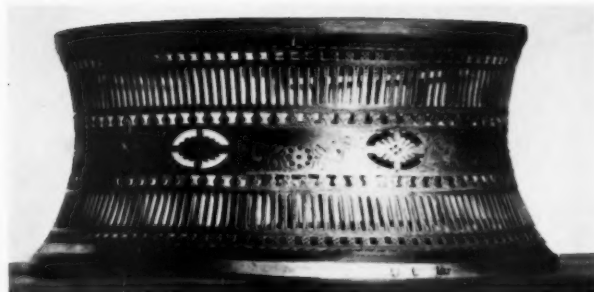
A dish ring is no more than a broad ring of silver 3 in. to 4 in. in height and 7 in. to 8 in. in diameter, like a giant spool-shaped napkin ring. Between plain circular rims its deeply incurved body offered considerable scope for imaginative decoration. The silversmith made the body from a strip of silver plate measuring about 20 in. long and 5 in. wide. This was rolled into a cylinder and then hammered into spool shape over a block of hard wood. The ends were then hard soldered, the joint being difficult to detect. Top and bottom rims until about 1800 were strengthened with silver wire of square section. The concave surface was ornamented with embossed or chased motifs arranged in silhouette or set off by an elaborately pierced background design.

Silver dish rings remained fashionable until the end of the XVIIIth century when there was a short vogue for similar rings in less costly Sheffield plate. Features characteristic of silver dish rings enable them to be placed in four well-defined groups of distinctive styles: pre-1760; 1760 to 1780; 1775 to 1800; 1785 to 1810.

The earliest dish rings were considerably shorter and more deeply incurved than those of the three subsequent groups, yet they seldom contained less weight of metal. This was due to the use of thick gauge metal, and to the fact that comparatively little silver was cut away from the encircling band of ornament in low relief. The usual motifs were conventional flowers, foliage, and scrollwork, either plainly embossed or enriched with chasing. The background was cut away leaving the pattern in silhouette, and a cartouche might be engraved with a coat of arms, crest, or cypher. Upper and lower rims, bordered by wide undecorated margins and strengthened with rings of square section wire, were of equal diameter.

In dish rings of the second group, 1760 to 1780, the design was less deeply concave than formerly, and the slightly tapering effect was achieved by making the upper rim of somewhat smaller diameter than the base rim. Although dish rings were now a little taller than formerly, both upper and lower margins were narrower and their inner edges might be finished with chased wavy or scalloped shell borders. The rims were still strengthened with square-section wire.

The entire spool now became a field for ornate decoration



SILVER DISH RING with press-cut piercing and punched decoration. By Joseph Jackson, Dublin, 1788. In the National Museum of Ireland.

worked in low relief, chiefly characterised by widely open-cut designs of figures, birds, fruit, flowers, foliage, and scrollwork. Such ornament might be divided into four panels linked by medallions enclosed by formal leaf motifs, each panel depicting a scene of pastoral life. Other silversmiths encircled their dish rings with a continuous panoramic scene in which tiny people exuberantly danced, or followed the chase on horse or foot with hounds in full cry. Legendary stories were also illustrated. The oriental influence may be found in decoration of this period, Chinese architecture being interpreted in a Western style. Men wearing expansive cone-shaped hats were associated with sportsmen in English costume against backgrounds in which disproportionate birds flew wildly across the scene. These flying birds dominated dish ring design towards the end of this period and continued into the third, in association with floral festoons, squirrels, fruit, grapes, and vine-leaves. In the 1770's there was a general tendency for the lower rim to end in a pronounced outward flare.

Dish rings of the third group, 1775 to 1800, possessed the same general outline as those of the second, the strengthening wire encircling the rims being rather lighter in weight. Decoration tended to break away from the heavy naturalism of the preceding style in favour of an airier grace, but in a more limited range of ornament.

The change was one of manufacturing technique. The background was no longer hand-pierced around the ornament: instead, embossed and chased ornament was made separately, hand-raised or shaped with the aid of a fly-press, and mounted over a complex openwork trellis such as could be cut in the metal with a press tool. Naturalistic motifs of the earlier group were applied in this way, over vertical plates with cupped ends or other geometrical designs such as crosses, circles and squares, the silversmith's aim being to reduce the basic ring to a delicate tracery.

Soon, however, the full tide of neo-classical ornament swept away the naturalistic motifs and during the 1780's and 1790's dish rings were made in which pierced backgrounds supported applied festoons of husks and drapery and other motifs from the limited current classical range. The meandering outlines to the inner edges of the rims continued on expensive dish rings, but were less frequent than formerly.

Dish rings of the fourth period, 1785 to 1810, were but an obvious development from the preceding style. Weight of metal and cost of manufacture were further reduced by incorporating the main ornamental features, such as classic swags in the piercing. Only the surface detail then required tooling. In some examples the waist was encircled by a band of bright-cut decoration, with rows of vertical pales above and below. Body and rims now consisted of a single piece of metal: instead of strengthening wires being soldered to the rims, the outer edges of the metal were bent vertically to form thin plain bands around top and bottom. Rarely the upper rim was expanded horizontally and finished with a curved wire edge.

Letters to the Editor

The Editor, APOLLO.

SNUFF BOX

Dear Sir,

Would APOLLO (Readers' Problems) be so kind as to give me an opinion on a snuff-box, a sketch of the lid of which I enclose herewith.

The box is of black papier mâché or perhaps lacquer on a wooden foundation and seems to be of some age. The circular lid is unhinged, and bears a picture of a miser counting his money. This has every appearance of being painted in oils, the brush strokes being plainly



visible — particularly the high lights, which show in relief through the very good coating of varnish on top.

There is, however, a possibility that it has been given the semblance of oil painting by some imitative process and may thus be a reproduction. If so it is a very good one. I should like to know what the chance is here.

Also I should like to know if the subject is original or a copy of some picture. The colours are delightfully mellow and harmonious and the work very fine—almost on the

lines of a miniature—and obviously the work of a skilled artist. I am optimistic enough to think it may possibly be a Raven if genuine, or is it a foreigner? If so, by whom?

Yours faithfully,
E. ATKINSON (Miss).

Palmer House, Berrier,
Penrith, Cumberland.

ADAMS OF GREENGATES

Dear Sir,—Whilst appreciating Mr. Wolf Mankowitz's enthusiasm for the achievements of Josiah Wedgwood, I deplore his assumption that my article in any way belittled that great potter or put the case for Wm. Adams unfairly. It was never stated that the experiments which produced jasper ware were not originated in Wedgwood's pottery—it was emphasised that one man's efforts could not have perfected this revolutionary body.

Friendship did exist between the two men and Wedgwood would not have begrudged his assistant a tribute. It is a matter of opinion, but, acknowledging the smaller output, one finds fewer bad pieces of old Adams ware than of early Wedgwood. The suggestion that larger pieces of jasper ware were impracticable before 1790 is surely open to doubt.

Caustic wit is entertaining but mistimed in argument, and though your correspondent's conclusions appear logical, a greater experience of life may mellow judgment. If "supposition" includes family tradition, backed by certain information from records, all our knowledge of past events rests on supposition. He will understand if I withhold the exact source of information for use at a later date, but he may be interested to know that the jasper illustrated in my article was given by Wm. Adams to members of his family.

Yours faithfully,
MARJORIE WEATON.

Denton Road, Eastbourne.

THE LONDON SCENE

Dear Sir,—I am intrigued by the article on page 220 of your Coronation Issue—"The London Scene: an Exhibition of Prints." One paragraph reads:

"Yet another scarce work of pronounced social interest is that of 'The Company Going to and Returning from His Majesty's Drawing Room at Buckingham Palace.' It dates from 1822, and is a scene of crowded elegance during the opening years of the reign of George IV. . . ."

I feel that such a work is more than scarce—it just could not exist. The building of Buckingham Palace on the site of the old Buckingham House was only begun by George IV in the year 1826, and on his death in 1830 not a single room in the interior was complete. In fact, the Palace was only completed when William IV died and Victoria was the first monarch to occupy it.

The print to which reference is made could be of a "Drawing Room" at the old Buckingham House, or alternatively at St. James's Palace.

Yours sincerely,
EDWARD H. PINTO.

The writer of the article says: "The title of the print mentioned by Mr. Pinto is that given in the catalogue from which I took it. Personally, I think the description of the residence as Buckingham Palace is entirely justified, although technically it may still have been Buckingham House. The *Oxford Dictionary* defines a palace as the 'official residence of sovereign, archbishop or bishop,' and Will Kent,

in his *Encyclopaedia of London*, points out that in 1762 George III bought the mansion and made it his royal residence. In 1775 it was legally settled by an Act of Parliament on Queen Charlotte; and George IV made it his royal residence. The reconstruction did take place in the latter years of George IV's and the first year of Queen Victoria's reign (William IV not liking it and refusing to live there). Since the occasion is a Royal Drawing Room, I think the use of the term 'Palace' is quite justified."

WILLIAM ORPEN

Dear Sir,—I should indeed be most grateful if you or your readers can confirm the authenticity of the attribution of William Orpen as the painter of this very attractive painting and any other information about it. It is signed at the foot on the right "William Orpen," it is



apparently unvarnished; the canvas measures 38 in. by 30 in., and the painting was purchased near here shortly before the war from a man whose shop no longer exists, and, in fact, I believe the dealer concerned to be deceased.

Yours very sincerely,
DONALD BOWEN.
35 Redcliffe Close,
Old Brompton Rd., S.W.5.

HAMPSHIRE ANTIQUE DEALERS' FAIR

The fine carved mahogany side table illustrated on page 20 of the July issue as the property of Legg of Dorchester should have read "The property of Mr. Michael Legg."

BOOKS

on

Fine and Applied Art, Porcelain, Drawings, Paintings, Glass, Furniture, Sculpture, Architecture, etc., new and second-hand, English and Foreign.

C. G. ROSENBERG & CO. LTD.
92 GT. RUSSELL STREET, LONDON, W.C.1

THE LIBRARY SHELF

MODERN FIRST EDITIONS: Some Anomalies and Suggestions

BY RUPERT CROFT-COOKE

WHEN modern first editions suddenly lost the absurdly inflated values to which some of them rose in the late 1920's and early 1930's there were few to mourn the loss. Booksellers as a whole never took kindly to the cult of the modern first. It was an artificial thing, they said, promoted by one or two dealers for quick profits and speculation. It applied a spurious valuation to contemporary literature, boosted certain writers out of all proportion to their worth and allowed slumps in the value of others which had no relation to the quality of their writing.

I admit the truth of some of that, but it seems to me that if early first editions are to be collected it is legitimate to try to pick from among contemporaries those whose values will be augmented by time. As new books appear it is as easy and inexpensive to buy a first as a second edition, and this may at least keep its value instead of being worth no more than pence. There is satisfaction in finding one's taste, rare and unpopular at the time, endorsed later.

Most collectors of modern first editions seem disproportionately interested in novelists. The great names and the many books appear still in booksellers' catalogues, often to the exclusion of less publicised figures. Since all discussion of this subject seems to reduce itself ultimately to "what to collect and why," I propose here to go into the by-ways and remember some names which seem to me deserve better of bibliophiles than at present they receive. William de Morgan, for instance, a verbose, sentimental yet lively story-teller who published his first novel at the age of sixty-seven, is not difficult to collect, though his *Joseph Vance* (1906) is a fairly rare book. Harder to come by but still not widely enough appreciated by collectors, are the five books which make up the whole literary output of Kenneth Grahame. A director of the Bank of England, in his spare time he applied himself to writing his dreamily beautiful children's books and one book of essays. There are *Pagan Papers* (1894), *The Golden Age* (1895), *The Headswoman* (1898) (this was no more than a long short story), *Dream Days* (1899), and *The Wind in the Willows* (1908). There is also the limited large paper edition of *The Wind in the Willows* signed by Kenneth Grahame, issued by Methuen in 1931, and a biography by his friend, Patrick Chalmers.

Hubert Crackanthorpe died in his early thirties before the turn of the century with only three books of sketches, vignettes as he called them, published. His *Last Studies* (1897) appeared after his death, with an Appreciation by Henry James at his most circumlocutory in which perhaps the most direct sentence is: "We seem to see in Hubert Crackanthorpe not only a very interesting, but a positively touching case of what may be called reaction against an experience of puerilities judged, frankly, inane, and a proportionate search, on his own responsibility and his own ground, for some artistic way of marking the force of the reaction." Crackanthorpe is now almost entirely forgotten, yet his *Wreckage* (1893), *Sentimental Studies* (1895) and *Vignettes* (1896) all deserve collection.

R. B. Cunninghame-Graham is surely of all writers in the last century one of the most certain to be read and collected in the farthest future, yet neither in his lifetime nor since has his work reached any vast public, and his first editions, scarce though they are because of the small number printed, are not highly priced. There is another writer whose novels are absurdly neglected.

May Sinclair, whose books are probably being pulped now for paper on which to print some "new discovery," seems to me to have been the best woman novelist since the Brontë sisters. Such infinite subtlety, such calm unfrightened appraisal of the worst and most degrading and most terrifying in man, and such soaring knowledge of the best, such cunning in her craft that she keeps her readers panting for each new revelation and incident—this woman had everything. Pick up any book of hers from *Audrey Craven* (1897) to *Life and Death of Harriet Frean* (1922) and you at once find yourself with truly distinguished creativeness.

If changing literary fashion has for the moment outmoded some of the best novelists of thirty and forty years ago, this is even more true of the poets. But book-collectors are loyal and conservative people and do not forget books which have once been in keen demand among them. They may have a gamble with the first editions of Messrs. Auden and Day-Lewis, or even of Mr. Dylan Thomas or David Gascoigne, but they are more apt to pay high prices for those of Ernest Dowson, James Elroy Flecker and Rudyard Kipling.

There is great scope for the collector among the poets of the last fifty years, for the thin books in which their work has appeared turn up in shilling trays or on cheap shelves. The editions were necessarily small, the printing frequently fine. I can think of no more useful form of collecting than this, particularly if it extends to the present and so helps the wretchedly small sales of modern poetry.

And the choice of names is astonishingly wide. I began to jot down the modern or recent poets whose books I had seen at one time or another in booksellers' catalogues and in a short time found that I had remembered over thirty of them. There are pre-Georgians like Wilfred Scawen Blunt, Ernest Dowson and Francis Thompson, Georgians like Ralph Hodgson, Rupert Brooke and W. H. Davies, and post-Georgians, who are yet not of the present-day movement which began with T. S. Eliot, such as Roy Campbell and V. Sackville-West. There are others who escape this categorisation like Hilaire Belloc, Lord Alfred Douglas, James Elroy Flecker, A. E. Housman and G. K. Chesterton. Some of these appeared in that fine annual anthology *Georgian Poetry*, but are not usually thought of in connection with it. *The Shropshire Lad* is probably the most-sought-after first edition among books of modern poetry, though works by Gerard Manley Hopkins, Flecker and Ralph Hodgson have at different times also been highly priced.

There are two critical writers who must by no means be forgotten: Dixon Scott, who was killed in the first world war after writing a score of essays on his contemporaries which were collected after his death in a volume called *Men of Letters* (1919) with a preface by Max Beerbohm, and one of the most spectacular of writers, Lafcadio Hearn. His father was an Irish soldier-doctor, his mother a Levantine, and he saw neither of them after he was ten. Sent to the States at nineteen, he worked his way to a professorship at Tokio University, married a Japanese girl and left a Hiberno-Japanese son. As an interpreter of the East to the West in his *Glimpses of Unfamiliar Japan* (1898), *In Ghostly Japan* (1899), *Japan: An Interpretation* (1905), he is unmatched, but his work is far more than mere observation of an unknown land and people—for one feels in reading it that he would still have been a creative artist if he had never left Ireland.

Of the younger writers it is hard to write in this connection without seeming opinionated or invidious, for here surely is a matter entirely for personal taste.

THE LIBRARY SHELF

HISTORICAL ARCHITECTURE. By Hugh Braun. Faber 63s.

Reviewed by Douglas Fyffe

This book is well produced and beautifully illustrated with photographs and drawings. To open it and glance through it is a great pleasure. One is thrilled again at the splendour of great architecture, and the reminder of man's exalted aspirations. It is only when the letterpress is read that we are slowly chilled and depressed when we are told that all this is over. What we have always thought to be noble and inspiring buildings, exquisitely designed and enriched, are shown to be poor, clumsy, and barbaric efforts of our ignorant ancestors to arrive at a glass box, planned and constructed under the unquestionable authority of experts.

Architecture is dead, and Mr. Braun seems to enjoy the passing of the greatest of the Arts. The great architects of the past are described as "worthy men," mere dilettante lackeys of the rich, whose designs would not now pass the examining body of the R.I.B.A. Wren is not even mentioned in the index.

The author is fundamentally only interested in structure. Every builder and architect of the past has had the same interest but, luckily for us, they did not think the structure was enough. They had the apparently absurd idea that a building should be beautiful as well as useful. They even had regrettable and vulgar longings for "sculptured ornament."

All this is now over, Mr. Braun assures us. We can look forward to a brave new world no longer degraded by Art, but scientifically planned by "experts" who, somehow, are able to "calculate" exactly how much cubic space we each require for living and working. These mysterious "calculations" are not explained. One has a horrible suspicion that they originate from a conference of sanitary inspectors. But we must not ask such questions. We must learn that we are no longer men and women living in houses, cottages, and, even perhaps, castles. We are units of population living in units of accommodation, which are "machines" made up of "cells" and are so efficient that we would hardly dare to die in them.

It is all terribly clever and scientific, but one humbly wonders if these omnipotent "experts" have not left out something very important in their "calculation." Perhaps many of us have a deplorable liking for comeliness, splendour and ornament, all in their right place.

The book contains a six-page glossary of architectural terms, and it is certainly needed. Mr. Braun never uses a simple word when he can find an obscure one. This produces an awe-inspiring effect of esoteric learning which puts the reader in his place.

EARLY CHRISTIAN IVORIES. By JOSEPH NATANSON. Tiranti, 1953. 7s. 6d. net.

Ivories of the early Christian period were comparatively rare and prized even in their own day. Naturally, after the passage of a millenium and a half they are not to be found in any quantity. In consequence, they are an unexplored field for many people. Yet those few pieces which do remain serve not only to bridge the gap between the classical and gothic traditions

in sculpture, but also to afford a reasonably complete and well-preserved record of the art of a period from which most cultural remains have long since decayed and disappeared.

The small number which have come down to us have over recent years afforded one of the most effective gages in the art-historical tournament as to whether certain pieces be of Vth or VIth centuries or later versions of the IXth or Xth.

Beyond passing reference Mr. Natanson has wisely avoided any too detailed review of these polemics in so remote a field and has rather concentrated—like the other volumes in this series—on bringing the broad general historical and æsthetic significance of these objects before a wider public.

We hope that the results will be as successful as they deserve, since the fine ivories in this country, such as the Liverpool diptych or the examples in the London Museums, must be among the most neglected national treasures.

In arrangement this book offers a short historical and iconographical introduction of 20 pages affording a succinct and acceptable general digest of this debated period. This is followed by some ten pages of more specialist short notes on each of the 50 items illustrated. We should perhaps add that the term early Christian has been taken in its general context as referring to the period following the fall of the Roman Empire rather than to any essentially Christian theme in the ivories.

PAINTING IN BRITAIN 1530-1790. By E. K. WATERHOUSE. Pelican Books. 2 gns. net.

Reviewed by Oliver Warner

This is one of the first two volumes to be published in a series which will in time attain to 48 volumes. The whole project is to be called *The Pelican History of Art*, and it has engaged the services of many of the world's leading art historians over the last few years.

Mr. Waterhouse's survey of earlier British painting, which will later be continued by Mr. Geoffrey Grigson, to bring the history up to the beginning of the present century, begins with Holbein and his school. It ends with the classical men of the age of Reynolds, Gainsborough and the early water colourists, Blake being left to the later volume.

In certain ways the treatment differs from that in former books of its kind. For instance, it gives a thoroughly modern appraisal of painters whose fortunes have altered extraordinarily, for better or worse, with changing taste. No general work of this scope has previously given as much proportionate attention to Barlow, Riley, Samuel Scott or Stubbs, all of whom deserve it. Again, proper cognisance is taken of painting in Scotland, a neglected subject upon which Mr. Waterhouse is one of the few authorities.

The half-tone plates vary much in quality, but as a collection they have the virtue of reproducing many little-known pictures from private houses, and they are truly representative. The essential, workmanlike index is a boon, and a select bibliography is included. Mr. Waterhouse has, in fact, produced a valuable, annotated conspectus which can be studied with great pleasure.

"... not only an invaluable, an indispensable, work of reference and a magnificent example of scholarship, but a book of fascinating interest full of entertaining reading."—A. L. ROWSE

Dictionary of BRITISH SCULPTORS

1660-1851

By RUPERT GUNNIS

THIS IMPORTANT NEW VOLUME will undoubtedly be the standard reference on the subject for many years to come. Over 1,700 individual biographies, many of them hitherto unpublished, record the lives and known works of all sculptors and statuaries of the period. A volume of the first importance, at once scholarly and human, informative and entertaining. 548 pages, including 32 pages of photographs and 62-page index of over 12,000 entries.

Just Published

63s. net

Odhams

ARTISTS AND SCULPTORS

of

NOTTINGHAM AND NOTTINGHAMSHIRE

1750-1950

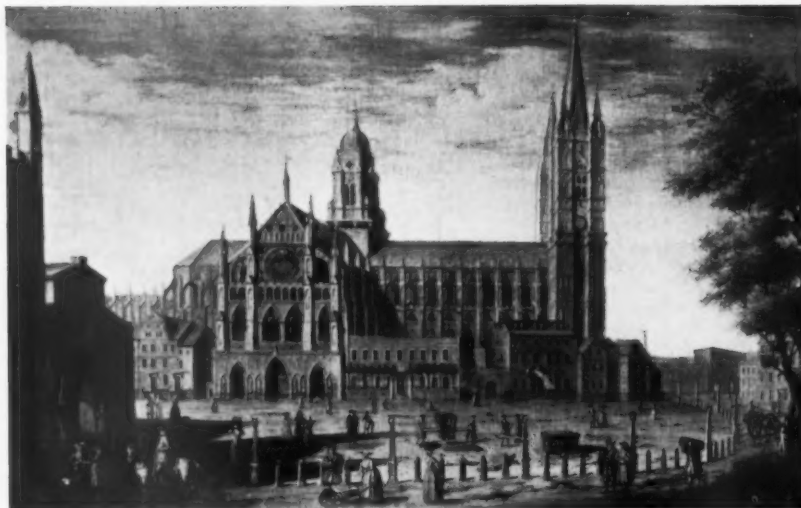
By HENRY C. HALL

*A Biographical Dictionary
of past and present Artists*

CLOTH 12/6 DEMY 8VO.

Here is a volume that fills a long-felt want, a book of absorbing interest to artists and art students as well as to a vast number of picture lovers. Collectors and others knowing the works of past and present artists of Nottingham and the County will appreciate the information presented here in a handy form. Names and dates are given of painters and sculptors of the last two centuries who have greatly added to the long tradition of Art in Nottinghamshire. Biographical notes and other significant details make it a valuable book of reference.

HERBERT JONES & SONS, LTD.



THE ABBEY CHURCH—WESTMINSTER. An imaginative painting by William James, made between 1734 and 1740. This painting, made to show alternative proposals for additions to the Abbey, was made shortly before Hawksmoor added the present towers. It is reproduced for the first time as one of nearly 200 illustrations, photographs, and studies of detail in Mr. Lawrence Tanner's *History and Treasures of Westminster Abbey* (Pitkin, 17s. 6d.), a companion volume of equal interest and learning to the same author's *History of the Coronation*.

ARTISTS AND SCULPTORS OF NOTTINGHAM AND NOTTINGHAMSHIRE 1750-1950. A Biographical Dictionary. Compiled by HENRY C. HALL. Herbert Jones, Nottingham. 12s. 6d.

Reviewed by Jon Wynne-Tyson

In view of the increasing number of people who practise or aspire to one or more of the graphic arts, it is surprising that more regional reference books are not published, especially of the order of biographical dictionaries.

Where, at one time, regional handbooks stating the whereabouts of pictures in private and public collections would have met an undoubted need, to-day there is in all probability a larger market for local guides to past masters and present aspirants.

So far as the county of Nottinghamshire is concerned, any demand for an up-to-date biographical dictionary is now met. Mr.

Hall has listed one hundred and seventy artists, and making all allowance for his natural tendency to include a number of names which are likely to be severely thinned before reaching recognition, it is an encouraging thought that a single English county can show so prolific an interest in a pursuit that has never offered great rewards to any but a small minority.

Nottingham's most talented son, most would agree, was Richard Parkes Bonington, an undoubted native of the county, born squarely in the High Street of Arnold, and the only son of a Nottingham drawing master and artist. Other past figures, more or less entitled to inclusion, include the Sandby brothers, Henry Dawson and Kate Greenaway.

Among contemporary artists are to be found Harold and Laura Knight, Muriel Smith, and Sir Arnesby Brown.

A useful little book, by no means limited in its appeal to the area with which it deals.

A MUSICAL CONTROVERSY

THAT a "little learning is a dangerous thing" is aptly proved in Mr. Brian Galpin's article "Music: Some Early English Music Instruments," in the June number of APOLLO.

Mr. Galpin's knowledge of keyboard and wind instruments of the first Elizabethan reign and their modern equivalents is not disputed, but when he says: "The guitar, of course, has further degenerated in recent years into the ukulele," he proves not only his lack of knowledge of the guitar but also of the ukulele! No one in the world of fretted instruments would dispute the statement that the ukulele would be a "poor substitute for the Elizabethan lute," but could the same be said of the modern Spanish guitar?

At the present time, the modern nylon-strung, concert-size Spanish guitar is enjoying a wave of popularity never before known in its long history; thanks to such outstanding concert artists as Andres Segovia (Spanish), Ida Presti

(French), Luise Walker (Austrian), Angel Iglas (Spanish), Julio Martinez Oyanguren and Maria Luisa Anido (South American), and England's still-youthful Julian Bream. All these outstanding performers on the Spanish guitar include transcriptions of lute music in their repertoires and knowledgeable music critics all over the world agree that in the transcriptions the music gains rather than loses in stature.

With the growing perfection of the six-string guitar, the lute family of plucked instruments quickly died—but for Mr. Galpin to state that "the only instrument of the lute family which survives, retaining the characteristic pear-shaped body, is the mandolin," is akin to stating that the modern grand piano is the same as the spinet—because both were supported on three legs! The mandolin—a plectrum-played instrument, be it noted—does possess the pear-shaped body of the lute, but there the similarity ends.

THE CREATION OF SCULPTURE.

By JULES STRUPPECK. Pitman. 42s.

DICTIONARY OF BRITISH SCULPTORS XIII to XX CENTURY. Compiled by COLONEL MAURICE H. GRANT. Rockliff. 50s.

To the enthusiastic amateur or would-be sculptor Mr. Struppeck's book is a near necessity, covering as it does the widest possible range of *know how* in relation to sculpture. As the author says: "Sculptural crafts are not verbal but visual communications" . . . and the *Creation of Sculpture*, in part, is devoted to the task of establishing bases from which individuals can find their own particular method of self expression. Mr. Struppeck writes with the avowed conviction that theories and dissertations can only clarify thinking, and that "without application to direct experience they are meaningless."

Acting on this conviction, Mr. Struppeck clarifies the reader's thoughts most thoroughly, and gives the basic knowledge necessary to working in many media. Given the mind and spirit of an artist, here most lucidly laid down, are the techniques.

Colonel Grant has compiled a clear and concise Dictionary; as a work of reference it is important and well worth shelf room, giving briefly and clearly essential facts and listing most works of importance with biographical notes of their creators. It is well indexed and cross referenced.

IN the CHAPTERS IN ART we have just published *Early Christian Ivories* by Natanson, *Later English Romanesque Sculpture* by Zarnnecki, *Victorian Staffordshire Portrait Figures* by Latham, *The Art of Fresco Painting* by Mrs. Merrifield, and we are preparing for the autumn *Abstract Painting—Its Origins and Meaning* by Adrian Heath. Your local bookseller can give you full details.

ALEC TIRANTI Ltd.

72 Charlotte Street, London, W.1.
Fine art books since 1895.

The Spanish guitar, with a published repertoire second only to the piano, is an instrument capable of holding its own with any other concert instrument. In the hands of such outstanding artists as I have named, it is possible to play transcriptions of many major works written for the violin and piano.

With the production of first-class guitars by luthiers all over the world (and here it can be mentioned that at least one fretted instrument firm in England employs a luthier who produces hand-made instruments comparable with the world's best!) the guitar is at present enjoying a revival that caps any previous popularity.

Furthermore, that the guitar is no "base" instrument, as suggested by Mr. Galpin, can be proved by a recital of the famous musicians of the past who were familiar with the guitar. Bach, Handel, Haydn and Mozart played it. Beethoven knew the guitar well (he once called it "a miniature orchestra") and many of his

A MUSICAL CONTROVERSY

friends were guitarists—Diabelli, Hummel, Moscheles and Giuliani.

Rossini and his wife both played the guitar, and the instrument is used to accompany Almaviva's song "Ecco Ridente in Cielo" in *The Barber of Seville*. Verdi played the guitar, and in his opera *Othello* he wrote for six mandolins and four guitars.

For many years Franz Schubert did not possess a piano, but did most of his composing on the guitar which hung over his bed and on which he would play before rising. His immortal "Serenade" was marked "a la guitarre."

Paganini composed extensively for the guitar. For a period of three years he abandoned the violin and proved himself as great a guitarist as violinist.

Berlioz gave lessons on the guitar; the only instrument he could play really well. Gounod was enchanted by the guitar and wrote a *Passacaglia* for it.

The ukulele—although shaped like a miniature guitar—has no connection with the latter instrument. The Spanish guitar has six strings; the ukulele four. The guitar is plucked with the right-hand fingers and plays melody, counter-melody and its own accompaniment. The ukulele is strummed and is used solely for accompaniment to the voice or to supply rhythm in the Hawaiian band or ensemble.

Although the ukulele is considered a Hawaiian instrument (and the Hawaiian Islands have adopted it as their "national" instrument) the first person to play one was a Portuguese—Manuel Nunes—who was among those brought to Hawaii by King Kalakua in 1879. It was invented (or evolved) after his arrival in the Islands.

MR. GALPIN REPLIES

Mr. Sharpe appears to have read into my article an implication which was not intended: that the Spanish guitar is not still in use as a popular instrument. Of course it is: one has only to look into the windows of any music shop to see guitars in profusion on sale at substantial prices. It is also hardly fair of Mr. Sharpe to quote my statement that the ukulele is "a poor substitute for the Elizabethan lute," and then pretend that I made that remark about the guitar.

It should be remembered that my article concerned "Some Early English Musical Instruments." The revival of the Spanish guitar is comparatively modern: I note that Mr. Sharpe's own paper, the *B.M.G. (Banjo, Mandolin and Guitar)*, founded in 1903, boasts that it is "the oldest established . . . fretted instrument magazine in the world." Moreover, of the modern concert guitarists whom Mr. Sharpe mentions, only one is English; Mr. Julian Bream, who now plays lute music on a lute.

I am sorry that Mr. Sharpe does not agree with me in saying that the mandolin belongs to the lute family. Of course I do not say that a mandolin is the same as a lute in all respects; any more than Mr. Sharpe is identical with his cousins or his sisters or his aunts. However, the similarities between the mandolin and the lute are quite considerable. Both are plucked string instruments; both are fretted; both have the pear-shaped body, and both are descended from the XIIth-century mandora, which in turn is the offspring of the Persian and Oriental gourd-shaped instruments.

The list of XVIIIth- and XIXth-century musicians who played on or composed for the guitar is certainly impressive. It must be remembered, however, that the word "guitar" is applied in XVIIIth-century writings not only to the Spanish guitar, but also to the cittern, whose other name was the English guitar. I am prepared to be convinced to the contrary, but I suspect that this was the instrument used by Bach, Handel and Haydn, if not by some of the later composers.

As to the ukulele, surely Mr. Sharpe does not really believe that it was invented in Hawaii? It is practically identical with the Portuguese "cavaco" (also called the *machete*) which was imported into Hawaii by Nunes and his contemporaries. The cavaco is itself the same as the Spanish guitarillo, but with four strings instead of five: and the guitarillo, as its name implies, is nothing but a small guitar. The number of strings, and the uses to which the instruments are put, prove nothing: the Spanish guitar described by Mersenne (*Harmonicorum Instrumentorum Libri IV*, 1636) had ten strings, in pairs, and was designed for use with castanets.

To continue Mr. Sharpe's quotation, I have no doubt but that both of us could do with a further carafe of the Pierian spring, where:

" . . . shallow draughts intoxicate the brain, and drinking largely sobers us again."

Mr. Sharpe is the editor of *B.M.G.*, a journal devoted to the interests of the Banjo, Mandolin and Guitar.

EVENTS IN HOLLAND

THE last major sale in the season took place in the last week of June at Mak van Waay's in Amsterdam, where 130 old and 200 romantic and modern paintings came under the hammer. Collectors and dealers could find in this *embarras du choix* some handsome pictures; once more the fact has been evinced that good paintings realise good prices. Outstanding results were: 5,800 guilders for a landscape by Jan Brueghel, 3,600 guilders for a winter by Abel Grimmer, 5,800 for another J. Brueghel and J. v. Kessel, and 4,500 guilders for a still-life by Fl. v. Schoten. Some small paintings by David Teniers, representing the four seasons, fetched 4,800, another landscape by the same, 3,400. A small, early van Gogh from the Brabant period surpassed 3,000 guilders, and a view of Rotterdam by Jongkind realised 5,800 guilders. To these prices an extra charge of 12½ per cent must be added; an agio of 10–15 per cent is the rule at Dutch auctions. On June 30th van Marle and Bignell in the Hague sold a limited number of old masters: a portrait of the Dutch naval hero, Admiral de Ruyter, by the little master, Hendrick Berckman, reached 2,000 guilders; it came from the collection of the former director of the Rijksmuseum, van Riemsdijk, and had been on loan for many years in the Rijksmuseum. Two marines by Bellevois and van Diest brought 2,400 and 2,000 guilders. Further may be quoted: a religious subject by van Neck, 1,500, a view of Delft after the gunpowder explosion in 1654 by E. v. d. Poel, 1,700; and an interior by H. M. Sörgh, 1,500 guilders.

The Art Council of Amsterdam supports contemporary painters. As a trial, for one year, every artist is entitled to contribute three paintings, gouaches and twelve drawings and works of graphic art, which have to be sent to the Rijksmuseum within four months; they should be worthy of admittance to the Amsterdam municipal collections and are only admissible if the artists live in Amsterdam or surroundings; 24,000 guilders have been put at its disposal for acquisitions. The Hague will not lag behind: under the name "The Hague Salon," the society Pulchri Studio organises a large exhibition of contemporary Hague art during August. Every artist may send two works.

The Mauritshuis could acquire two landscapes by Aert van der Neer, representing "early morning" and "evening twilight"; both pictures come from a Dutch private collection and are exhibited now together with a new lasting loan, a marble sculpture by Etienne Maurice Falconet "l'Amour Menaçant."

Forty years have passed since the Frans Hals Museum was established in the buildings at the Groot Heiligland in Haarlem.

Director H. P. Baard set himself the task to deepen the cultural attention of the public and turned towards the "exhibition-mania" of museums which cannot show their permanent collections for lack of space. He lays the stress on its own collections with its 11 world-famous Frans Hals. As a new attraction the museum was opened during evening hours, illuminated by candlelight. The budget for acquisitions amounts only to 13,000 guilders for old and modern art, so it was fortunate that the Frans Hals Museum could get 22 pictures as a permanent loan; all these paintings were sold to Germany during the war and were recovered by Allied authorities afterwards.

Obviously, it is always difficult to fill a post at a Dutch museum, as qualified personalities of the younger generation are rare; the vacant post of the Director of the Leyden Lakenhal Museum has been taken at last by J. N. v. Wessem, head-assistant of the "Arthistorical Institute" of the Utrecht University. The young director has been appointed with a probationary period of one year, as he only has a limited museum experience.

The Historical Museum of Rotterdam has been reopened in the building where before 1935 the Boymans Museum was established—the Schielandhuis—one of the few old monuments of Rotterdam demonstrating the Dutch Baroque. The museum shows the development of Rotterdam in chronological order; maps, old prints, Rotterdam silverware and all kinds of pieces connected with the town are brought together.

The Amsterdam Rijksmuseum has just started publication of a Bulletin. The first double-issue with an English summary records important recent acquisitions: in the first place, a triptych by Lucas v. Leyden, "Dance around the Golden Calf," a painting highly praised by Carel van Mander in his "Schilderboek" of 1604; further, one of the latest acquisitions is discussed, a Dutch Nautilus cup of the end of the XVIth century. Simultaneously the "Society of Friends of Asiatic Art" publishes the first number of a new series of Bulletins of its museum of Asiatic Art, which has found a new place in an enlarged section of the Rijksmuseum. For the convenience of foreign readers this publication appears partly in English and partly in French. For the same reason foreign visitors will benefit from the bilingual catalogues of the Amsterdam municipal museum: the catalogue of the collection Theo van Gogh, for instance. It was a nice idea to bring together paintings, etc., which Theo had collected, with the exclusion of work by his brother Vincent—mainly French masters as Manet, Toulouse-Lautrec, Gauguin and Pissaro. The Museum Willet Holthuysen in Amsterdam shows "The wonders of needlework" from the collection Jacoby-Iklé. A fine catalogue in English and Dutch gives a survey of collecting embroidery. H. M. C.

SALE ROOM NOTES & PRICES

BY BRICOLEUR

PORCELAIN. At an important sale at Christie's, Chinese porcelain included a pair of K'ang Hsi famille verte figures of kylins, represented seated on their haunches with heads turned, enamelled on biscuit in green, yellow, aubergine and blue, the rectangular bases painted with birds, flowering plants and trees, 13½ in. high, which sold for 480 gns. A pair of Yung Ch'eng or early Ch'ien Lung famille rose vases and covers, of slender oviform shape, finely enamelled with cocks on rockwork in landscapes, the domed covers with gilt kyllin handles, 24 in. high, 200 gns. A K'ang Hsi famille verte vase of square tapering form and enamelled with figures in garden and landscapes, and with dragons in rouge-de-fer, 22 in. high, 85 gns. A pair of famille rose figures of phoenix with feather markings in green, pink and yellow enamels, represented perched on rockwork, 12½ in. high, 56 gns. A pair of Yung Ch'eng or early Ch'ien Lung famille rose circular soup plates, enamelled with cocks on rockwork, the surrounds with smaller oval panels with figures and river landscapes, 9 in. diam., 50 gns.

The English porcelain in the same sale included an important Dr. Wall period Worcester dessert service, square seal mark, painted in colours by J. M. O'Neale with scenes from Aesop's fables as depicted by Francis Barlow. This was sold in several lots. A set of three circular baskets, 8½ in. wide, made 400 gns. A pair of circular deep dishes, 9 in. diam., 160 gns., and a pair of similar dishes, 9 in. diam., 280 gns. The plates, 7½ in. diam., were sold in pairs, and the bids, per pair of plates, were between 115 and 190 gns. Chelsea pieces included a pair of raised anchor mark teabowls and saucers, with waved borders and the interiors modelled in low relief with spiral scolopendrium leaves and veining on a turquoise ground. These made 230 gns. A red anchor dish, 9½ in. diam., modelled with a variety of leaves in low relief on a basket-pattern ground, decorated in natural colours, 230 gns. A red anchor mark figure of a girl, emblematical of Summer, standing and wearing a white head scarf, pink coat and white apron, holding a sheaf of wheat, in natural colours, 4½ in. high, 195 gns. A pair of gold anchor baskets of flowers, 7 in. high, with pierced circular baskets holding bouquets of white jasmine and foliage, 58 gns.

A Meissen group of Scaramouch and Columbine, probably modelled by J. J. Kaendler, standing before a flowering tree and the shaped base encrusted with flowers, 7½ in. high, 190 gns.

Phillips, Son and Neale. A pair of Vienna blue and gilt vases and covers, with ormolu handles, painted with panels of Neptune and other classical figures, 30 in. high, £135. A Bow bouquet of mixed flowers and foliage, 9 in., £130. A Staffordshire resist-lustre jug, painted with greyhounds, £60. A Dresden dog band of twelve players, all with instruments and with a dog conductor and music-stand, £72.

Rogers, Chapman and Thomas. An old English dessert service with floral and gilt decoration, some twenty-five pieces, made £52. A Coalport part-service, similarly decorated, of nine pieces, £48. A Chamberlain's Worcester pot pourri vase on dolphin triforium support, £32, and a crescent-marked Worcester cup and saucer, with floral and fruit decoration, £30.

PAPERWEIGHTS. Continuing the sale of the late Mrs. Applewhite-Abbott's collection, Sotheby's sold the following: A rare Baccarat snake weight, with dark green markings, on a silver and green quartz ground, 3 in., £165. A large Baccarat bouquet weight, with a brick-red camomile in the centre surrounded by symmetrically placed stylised flowers in blue and white, star-cut base, 3½ in., £140. A Baccarat flower weight, the flower of double clematis type and with sprays of green leaves at the base, 3 in., £30. A Clichy patterned millefiori weight of attractive colouring, 3½ in., £30; a St. Louis dahlia weight with five concentric rows of striped dark and light mauve pointed petals, star-cut base, 3 in., £48. A Clichy faceted weight with a patterned millefiori design composed of a trefoil of blue florettes centred on a pink Clichy rose, 3½ in., £40. A Clichy blue-ground weight, with a five-petalled rose, 3½ in., £30; and a Clichy turquoise-ground weight, with a cluster of concentric florettes, 2½ in., £17. A Clichy convolvulus weight, with a pale-pink trumpet-shaped flower with white lining, 2½ in., £90. A St. Louis camomile weight with a pink flower with serried rows of feathery petals, 2½ in., £70. These prices show that there has been no increase in the value of paperweights.

ARMS AND ARMOUR. Sotheby's offered the collection formed by the late William Randolph Hearst, and formerly at St. Donat's Castle, South Wales, for which a total of £6,329 was obtained. A German (Saxon) late XVIth-century rapier of Estoc type, from the Royal Collection, Dresden, the hilt retaining its original coloured surface and the bold pommel with a silver cap engraved with cockatoos on a black ground, 47½ in., £115. A sword-rapier, also from the Dresden collection and probably made about 1620, had a hilt of unusual construction, the main portions sheathed with engraved silver, straight quillons with bulbous terminals, double ring-guards and the grip wrapped with double strands of silver, 46 in., £100. A German wheel-lock dag, of the last quarter of the XVIth century, the entire stock and ball butt profusely inlaid with geometric designs in stag's horn and partly coloured, the trigger guard chiselled with a mask, 22 in., £85, and a similar dag with the pine-cone of Augsburg and the maker's mark I.R., with crown, 20 in., £70. A French mid-XVIth-century rondache or circular shield, the centre with a spiked

boss engraved and embossed with pyramids, 23 in. diam., £75. An Italian (Milanese) mid-XVth-century salade of tall barbutte form, finely forged in one piece with riveted nasal-guard of fleur-de-lys form, £40. An important German vamplate, circa 1565, etched with the arms of Christian I, Elector of Saxony (1560-91), with etched bands radiating from the lance aperture, attributed to Anton Peffenhauser of Augsburg, 11 in. diam., £140. A German mid-XVIIth-century cross-bow of massive construction, the stout steel bow with the maker's poinçon on the underside, the tiller inlaid with scrollwork in stag's horn, 30½ in. high, £50. A German XVIth-century tinned iron horse muzzle of elaborate construction, dated 1569, £40.

JADE. At a sale at Sotheby's, a massive Ming dynasty figure of a water buffalo, similar to one in the Fitzwilliam Museum, sold for £1,100, 12½ in. long and of superb quality and condition, depicted in recumbent attitude, the body was of natural colouring, the shoulders and half the head of an almost inky-blue. Another fine piece was a Ch'ien Lung green circular table-screen, carved in high relief with flowering tree-peonies and rocks on one side and pheasants perched on flowering prunus on the other. Evidently of Imperial work, 10½ in. diam., it sold for £350.

A Shang dynasty owl pendant in light green jade with white patches, in Neolithic technique and a unique example of archaic stylisation, 2 in. wide, brought £65. It is illustrated in the *New Chambers's Encyclopaedia* article "Jade." A large ritual disc of late Eastern Chou period, ornamented with grain pattern in dark green jade with brown and white cloudy markings, 5½ in. diam., £46. A Shang bovine mask (t'ao t'ieh) of altered jade in old ivory-white tint with traces of cinnabar, acquired at the An-yang site, 2½ in., £56. A Ch'ien Lung period brush washer carved in the form of flowers, foliage and berries in yellow jade with brown patches, 6 in. long, £90. A flower holder, probably Sung period, in white jade and carved and undercut in high relief, 4½ in. high, made £78. This is also illustrated in the article mentioned above. A pair of spinach-green jade grasshoppers, 3½ and 2½ in. long, £76. An oval cup of "Man's Face" type with two flange handles, in translucent white jade on an oval foot, with six-character mark, 4 in., £24. A grey-green persimmon box and cover attractively carved with stems, leaves and a bat, symbolic of happiness, 3½ in., £22; and a pale green translucent jade bowl with pale mauve and grey markings, 4½ in., £62.

FURNITURE. Motcomb Galleries. Pair of French gilt fauteuils carved with leafage, scrolling and fluting, with tapestry covers, £80. A pair of French Empire fauteuils, carved and gilt, with shaped legs with animal mask headings and paw feet, the arm rests as cornucopian horns, £58. A set of twelve walnut dining chairs, with cabriole legs carved in acanthus leaves, scrolls and husks, £200. A late-XVIIIth-century mahogany cabinet-bookcase, with moulded cornice and solid plinth, with glazed doors in the upper part, 13 ft. wide, £58.

Rogers, Chapman and Thomas. A Sheraton lady's mahogany and inlaid writing-cabinet, with open shelves in the upper part, 2 ft. 3 in. wide, £59. A set of six Hepplewhite design mahogany chairs with the shield-shaped backs carved with the Prince of Wales' plumes, £56. An old oak dresser, 6 ft. 3 in. wide, with open shelves above two cupboards and six drawers, £50. An XVIIIth-century Dutch marquetry cabinet with a glazed cupboard and four long drawers, 3 ft. wide, £40. A Louis XV small kingwood and marquetry-inlaid table, with serpentine sides and three drawers, 16 in. wide, made £72.

Phillips, Son and Neale. An XVIIIth-century Swedish writing-bureau veneered with sycamore, kingwood and lighter woods and with a marquetry of writing accessories and festoons of husks sold for £70. A Georgian mahogany four-pillar dining-table, with oval ends and quadruple legs, 4 ft. wide, 11 ft. 4 in., extended, £72. A set of ten Hepplewhite mahogany dining-chairs with carved and pierced splats, square legs and seats covered in brown leather, £100. A kingwood and rosewood-banded sofa table, with end supports and spayed feet, 3 ft. 9 in., £85. A Louis XVI style kingwood and ormolu-mounted display cabinet, with shelves enclosed by glazed doors, on cabriole legs, 3 ft. 9 in., £130.

Philip H. Inman. At a Rottingdean sale a French kingwood corner cabinet, with glazed serpentine front and a panel painted in the manner of Watteau, only 2 ft. 5 in. wide, £50.

Cover Plate

The discovery of a hitherto unrecorded XVIIIth-century porcelain figure is always an event of considerable importance. When, as in the case of the fine model of a dog illustrated on our cover-plate, the "find" is one which, both as to glaze and body, has a close affinity to Chelsea China of the triangle and raised anchor periods, this importance is considerably increased.

This dog, perhaps intended for a St. Bernard, reclines on a shaped hollow base, with its hound-like head turned to the right, its left fore-leg outstretched, and the right fore-leg folded. The muzzle and eyes are picked out in black, while the body has brown markings, which are darker on the paws and towards the end of a somewhat bushy tail. The shaped base is painted with three sprays of flowers in shades of green, bright puce and orange, of a technique seen on some of the "strawberry" dishes of Chelsea porcelain of the triangle period.

This reclining dog does not appear to have been recorded until now, and its superb modelling, restrained colouring, unusual base technique and its noble size (measuring as it does 11½ in. in length and 4½ in. in height), make it of considerable importance as a potential key piece in future research.